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A Conductor's Analysis of Almeida Prado's Passion of Our Lord Jesus Christ According to Saint Mark

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A CONDUCTOR'S ANALYSIS OF ALMEIDA PRADO'S
PASSION OF OUR LORD JESUS CHRIST ACCORDING TO SAINT MARK

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and the
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by
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ABSTRACT

This study is based on the analysis and performance considerations of the *Passion of our Lord Jesus Christ According to Saint Mark* by the Brazilian composer Almeida Prado (1943-2010). This passion setting, which comprises mixed choir, actors, organ, harpsichord and timpani, was composed in 1967. The setting of the passion story strictly follows the gospel account, and no other poetic text, reflective chorales or arias were added. Among other factors, this work is unique in that the choir is used to carry the narrative throughout the work. Also, the composer masterfully uses text-painting in the choral and instrumental parts in isolation or in many combinations. The use of actors for the direct dialogues suggests that staging and acting are appropriate for the dramatic representation of the work. It is based on non-functional harmony and incorporates chromaticism, clusters, modality, and experiments with both texture and tone color as found in the works of Messiaen, Debussy, and Schoenberg. Many European techniques were being recognized and incorporated into works of Brazilian composers that adhered to the avant-garde movement that took place in Brazil during the 1960s. Almeida Prado was one of the most important of these composers in Brazil, with an output of over 400 works.

CHAPTER 1: INTRODUCTION

The legacy of Brazilian choral music is vast and rich and is elevated by the impressive works of composers such as Almeida Prado (1943-2010). Prado was an accomplished musician and concert pianist whose career took him on many paths, including that of composer, performer, student, professor, scholar, and visionary. Considering the political, social, economic, and cultural upheaval in Brazil during his lifetime, Prado's catalog is doubly impressive. His works represent innovative and diverse combinations of elements forged into an authentic Brazilian style. Almeida Prado's 1967 composition *Passion of Jesus Christ according to St. Mark* for mixed chorus, actors, organ, harpsichord and timpani is one such example.

Thesis

This paper provides a conductor's analysis and performance considerations of *The Passion of Jesus Christ according to St. Mark*, while introducing Almeida Prado's work to the global choral community and his contributions to Brazilian choral literature. Additionally, the study provides an overview of the composer's compositional style developed during his career as a Brazilian avant-garde composer.

The setting of the Passion of Christ is a significant genre in choral literature and a topic of fascination. Almeida Prado's Passion setting does not follow the traditional settings. It shows clearly the composer's interest for new sonorities and colors, sound effects, and the use of post-tonal techniques as they were explored in the 1960s. The work also demonstrates Almeida Prado's intent on aligning new forms of expression with current tendencies established in Brazil and abroad such as serialism, clusters, and experiments with texture. Almeida Prado "claimed to have achieved a high degree of 'aesthetic freedom,' in learning styles and mixing the different

techniques and aesthetics as it best suits him.”¹ Although composed two years before his studies in France under Oliver Messiaen and Nadia Boulanger, Almeida Prado’s *Passion* of 1967 already exhibited the composer’s mature and solid technique.

This paper aims to ratify the composer’s influence on and contributions to choral music in Brazil, and bring more recognition and awareness of the richness and relevance of his choral works, especially the large-scale ones.

Need for the Study

Almeida Prado is regarded as one of the most important contemporary Brazilian composers and one of the first to represent the avant-garde movement in Brazil. He moved from the traditional nationalism of Villa-Lobos’ compositional techniques learned from Camargo Guarnieri, and the ideals supported by Mario de Andrade, to the post-serial atonal techniques explored by most prominent Brazilian composers of his era.

The composer achieved international prestige with his superb output of over 400 classical works. This extensive repertoire of orchestral works, chamber, piano, and vocal works has been explored and performed with some frequency in Brazil and abroad. The value and significance of his extended choral works, however, lack scholarly studies and educated performances, and deserve further consideration.

Most of Almeida Prado’s choral works are manuscripts kept in archives of large universities in Brazil, as well as in archives of the Brazilian Academy of Music. Most have not

¹. Matthew G. Bitondi, *A Master of Contemporary Music in Brazil*, an interview with Almeida Prado, <http://www.revistatropico.com.br/tropico/html/textos/2492,1.shl>, accessed June 23, 2015.

been edited and/or published. Despite the relevance of his *St. Mark's Passion*, with its complexity and peculiarities, it has yet to be performed and no formal study of the work exists. It remains unknown and fated to be ignored and forgotten. This study attempts to place the work among other major Brazilian choral works that epitomize the avant-garde period of 1960s in Brazil, and introduce and expose other conductors and performers to the composition.

It is also the hope that this study will make the work more accessible by providing an intelligible and helpful guide in preparing the work for an attainable performance in concert venues. Additionally, supportive and instructive analysis and performance suggestions that supply guidance, information, and incentive for performance will allow this work to be more performance accessible.

Exposing the expressive and peculiar characteristics of this work can only be attained by a practical and scholarly study designed to understand the composer's intention and specific compositional style. In mixing different techniques and aesthetics, Almeida Prado developed a unique style worthy of appreciation and promulgation. This study proposes to foster an appreciation for modern Brazilian choral compositions with emphasis on Almeida Prado's choral works so that the life of this remarkable composer will continue to be promoted and celebrated, and his impressive output will continue to be revived and performed worldwide.

Background

My first experiences with Prado included his *Magnificat* and two secular works, "*Rodas*" and "*Três Cantos de Amor*," for which he composed both music and text. Both works were for a cappella chorus and have clear structure and memorable voice leading, proving the composer's advanced techniques and mastery of choral writing.

My first contact with Almeida Prado's music was in 1992 when I attended the University of Campinas in Brazil and was a student in his orchestration and harmony classes. He was a talented pianist with incredible sight-reading ability, and he could hear everything in his head. His creative and imaginative gifts are apparent in his orchestrations and improvisations. The quality of his music piqued my interest, and I wanted to learn about his works.

Although his larger body of work is for the piano, he composed several works for solo voice with various instrumental combinations as well as symphonic orchestra. His language is essentially modal, but there are many instances where the use of superimposed scales generate clusters and a sense of atonality. The use of the voice in canonic imitation and in fugal passages is a recurrent characteristic. Prado also tends to pair voices in alternating fragments of the text, and in unison in fortissimos, for more forceful and intelligible projection. His treatment of themes is well applied in creating contrast and variety, but also in maintaining integrity. The alternation of solo and tutti passages, extreme dynamic contrast, constant meter changes, broken rhythms, syncopations, and blocks of chords generated with the juxtaposition of intervals of 4th, 5th and 2nd prove not only his creativity, but his solid technique and mastery of harmony and rhythm.

Almeida Prado's major choral works deserve attention, especially because of their variety and complexity, and his writing for chorus and expanded symphonic orchestra will leave a listener impressed. Prado also left remarkable choral works that featured impressive orchestration with a rich array of colorful effects, thanks to the inventive combination of instruments and the use of large percussion sections. These aspects are a trademark of Brazilian music and are clearly expressed in Almeida Prado's music.

To access Almeida Prado's works, I visited the Center of Documentation of Contemporary Music (CDMC) located at the University of Campinas in Brazil. With the assistance of Fabiana Benine I copied many of the works by the composer. I also contacted the Brazilian Academy of Music (ABM), which has archived much of his work. I also corresponded with musicians who worked closely with the composer, especially his daughter Constanza Almeida Prado Moreno, a professional concert violinist who, with her husband Maestro Carlos Moreno, the orchestra director of Santo André Symphony Orchestra, have championed her father's music for violin and orchestra.

While compiling copies of the manuscripts of most of the extended choral scores, I became familiar with the composer's style and his treatment of the text in his works for voices and instruments. Additionally, scholarly studies provided valuable insights into this monograph. Gubernikoff's (1998-1999) study offered a thorough explanation of the work and the composer's development in reaching his most mature style in 1980. Guigue and Pinheiro explained "transtonality," a technique created by the composer where tonal and serial elements are combined with the conscious use of the harmonics of a fundamental. Hassan's (1996) master's thesis was helpful in understanding Almeida Prado's treatment of the sacred text; analytical aspects of Cássia Tadeu Yansen's (2006) master's thesis were instructive and beneficial to understanding the composer's judicious, personal approach.

Online interviews with Almeida Prado conducted by Bitondi (2005) and Ramos (2000) explained the composer's perspective, his vision, personal experiences, and achievements. These interviews provided helpful biographical information. Duprat (2011) wrote an homage to Almeida Prado after his death and explained the composer's trajectory, which began with nationalism, became post-tonal/serial, and displayed post-modern tendencies. Among other

articles of importance are Vladimir Silva's "Twentieth-Century Brazilian Choral Music" and Sarah Tyrrell's "Mário de Andrade, Mentor: Modernism and Musical Aesthetics in Brazil" and "M. Camargo Guarnieri and the Influence of Mário de Andrade's Modernism." These articles offer a detailed explanation of the development of Brazilian contemporary music and the most important composers' contributions and influential work.

Delimitations

This study identifies the different scales and procedures used in the conception of Almeida Prado's Passion setting, considering that such elements represent relevant information to the conductor and the performers. They became major aspects of this study because many of these techniques are unfamiliar to performing groups and average listeners. The work presents challenges that can hinder its performance; therefore, I brought out the most valuable aspects of this work and made the work accessible to singers, players and listeners.

A Finale score of the entire passion setting is provided in the appendix to allow the reader to have a complete view of the work. Although a revised edition of the work would be most helpful, it is not in the scope of this monograph to do so.

Other works by Almeida Prado require larger groups, large orchestra, and an extended percussion section. Such works expose other aspects and characteristics of Prado's compositional techniques, especially those composed around 1985 when he reached his most mature and distinguishing style. The *St. Mark's Passion* was chosen for this study because of the importance of the Passion setting in choral literature and because no other Brazilian composer has written a setting of the Passion.

The work is based on the text taken from the Gospel of Mark as translated into Portuguese. The use of the vernacular makes the work more intelligible; however, the conductor

must consider the idiomatic implications of the language. The nasality of the language is characteristic and requires special attention to intonation, tone quality, and textual delivery. Since Portuguese is not a widely familiar language outside of Brazil, the textual analysis relates exclusively to Portuguese and the study of the musical setting as it relates to the particularities of the language.

During the study, evaluation and interpretation of the manuscript, a few problems relative to the music notation were identified. It was not my intention to make corrections to the manuscript. Further revision of the manuscript would be necessary for the work to be published and performed.

Methodology

This monograph is divided into six chapters. The first chapter introduces the reader to the purpose and goals of this research. Chapter two presents the composer's biography and an overview of his compositional style and his development as an avant-garde composer. The chapter offers an explanation as how he incorporated European compositional techniques in his style under the influence of major avant-garde composers in Brazil.

Chapter three presents the background of the passion and the organization of the work. Considerations on the integration of text and music in this setting, and the treatment of the religious text is also included in this chapter. Chapter four is devoted to the textual and musical analysis. This analysis identifies the compositional techniques found in each part of the work, just as the use of the choir, text-painting, post-tonal and serial techniques, the modality, and other scales. The study incorporates considerations of the instrumental parts in evaluating the employment of the organ, harpsichord, and timpani. The well informed conductor will find this analysis a reliable source of information and guidance.

Chapter five focus on performance considerations and suggestions of how to rehearse the work. A rehearsal plan and methods of rehearsal are provided. Some passages in the work necessitate more specific directions because the interpretation is dubious or confusing. The non-tonal harmonies require specific preparation and a rehearsal plan to help the singers attain confidence with their pitches in dissonant passages. The important function of the chorus is to intelligibly and emphatically narrate the story in a variety of ways and thus it effects the whole setting.

The composer did not leave specific indications that the work should be staged, but he indicated the use of actors. Suggestions on staging and acting are provided in this chapter as a possible way to perform this work. This study also provides a consistent and well-supported understanding of the work in order to assure that the Passion setting will flow continuously with a driving energy and power.

Conclusions and final remarks about the work and the impact it can have on audiences today are provided in Chapter six, as well as considerations on the work's place in history and its relevance today.

A list of Almeida Prado's major choral works is included in the appendix. In addition to the Passion, his compositions include cantatas, masses, oratorios, and a Magnificat. In the Appendix is also included the complete Portuguese text of the Biblical passion narrative according to Saint Mark and the English translation. A Finale score of the complete setting is also included in the appendix.

CHAPTER 2: BIOGRAPHY AND COMPOSITIONAL STYLE

José Antônio Rezende de Almeida Prado was born in Santos –São Paulo, Brazil, on February 8, 1943, and died in São Paulo on November 21, 2010. The son of José Adelino de Almeida Prado and Ignez Rezende de Almeida Prado; his grandmother Maria Constância de Rezende taught him about music. She was a singer of “saraus” (the word sarau is of Portuguese origin, and it refers to a musical event in which musicians gather together to perform and share their art) who sang for Carlos Gomes, the great Brazilian composer of 1880s, and also for the French actress Sarah Bernard, since ladies were not allowed to sing operatic repertoire in Brazil in 1882.²

One of the most important composers of the avant-guard in Brazil after 1963, Almeida Prado’s works from that period forward positioned him as a composer of international stature. He composed in all musical genres: orchestra, soloist and orchestra, string orchestra, chamber orchestra, solo with chamber groups, piano works, works for vocal solo and piano, and choral works that include extensive works for choir, soloists, and large orchestra. He is internationally known for his compositions for piano solo, especially the *Sky Charts* that constitutes one of the most important works for piano of the twentieth century.

Rich in color and rhythmic patterns of Afro-Brazilian influence, religious and mystical elements are predominant in many of his works. He composed about the themes of ecology and astrology, and his affinity for the fauna and flora of Brazil is found in his themes on animals and nature. Almeida Prado was religious and interested in religious themes and texts. His writing was

². Elcio Henrique Ramos, *Almeida Prado: Genialidade Musical* (n.p.: Interview with Almeida Prado, 2000), accessed July 27, 2015, <http://www.usinadeletras.com.br/exibetexto.php?cod=199&cat=Ensaio&vinda=S>.

revolutionary with extremes in dynamics, texture, and color, as well as frequent meter changes, asymmetric meter, broken rhythm, and syncopations, all evidence of an artist with a gifted imagination.

Throughout his life and career as a composer, Almeida Prado assimilated elements, techniques, and procedures suited his best interest. In the “Encontros/Desencontros” debate organized by Gubernikoff (1996),³ the composer spoke of himself as a composer who is 100% eclectic; and it was testified by the contemporary Brazilian composer Edino Krieger.⁴

A normal child with a strong natural inclination for composition, Almeida Prado began studying music at the age of 7, taking piano lessons with Lourdes Joppert and theory with Maria José Oliveira and Maestro Italiano Tabarin. He began to compose intuitively at the same time, and, like the great composers who imitated the masters, he thought he was to do the same, so he imitated Villa-Lobos.⁵

Almeida Prado played for Brazilian composer and pianist Dinorah de Carvalho, and she took him as her student in São Paulo in 1954. He became a piano recitalist playing works by Bach, Handel, Guarnieri, Villa-Lobos, Fernandes, and his own works for piano. When Carvalho could no longer further Almeida Prado’s intuition, he sought the guidance of one of the major composers at the time. At the age of 14 he began his studies under Camargo Guarnieri (1907-

³. Carole Gubernikoff, *Encontros/Desencontros, Debate da XI Bienal de Música Brasileira Contemporânea* (Rio de Janeiro: Uni-Rio/Faperj, 1996).

⁴. Achille Picchi, "Edino Krieger: Brasilidade e diversidade compositional," http://www.sintonizenacultura.com.br/media/view/2015/05/projects/3/II_FMCB_ANAIS.pdf, accessed July 26, 2015.

⁵. Bitondi, A Master of Contemporary Music in Brazil, an interview with Almeida Prado, accessed June 23, 2015).

1993) from 1960 until 1965. During this period he also studied with Osvaldo Lacerda (1927-2011).⁶

Guarnieri's teaching approach was infused with the nationalism of Villa-Lobos and he championed his ideals. He was committed to preserving the true essence of the Brazilian music as he implemented other compositional techniques into his works that aligned with the modernism ideals of Mário de Andrade. His teaching cultivated the genuine desire in the younger generations for the authentic Brazilian music that he championed.

With Guarnieri and Lacerda, Almeida Prado learned the fundamentals of harmony, analysis, and counterpoint. He was also immersed in the doctrines prescribed by Andrade in his "Ensaio sobre a Música Brasileira" – a required text-book for all students of Guarnieri. With this exposure, Almeida Prado emerged in the folklore and the nationalism of Villa-Lobos as an "unconscious nationalist."⁷ He adapted Guarnieri's compositional method of writing in folkloric idiom without using any folk tunes in his works. The beginning of his compositional experiments were marked by the "traditional approach of classical canons that was somehow resistant to any kind of innovation."⁸ There was a clear resistance against the European forms and aesthetics in Brazil as defended by Villa-Lobos and championed by Guarnieri and Andrade. In his "Open Letter to Musicians and Music Critics of Brazil" of 1950, which was published in all major Brazilian newspapers, Guarnieri (1950) cautioned the young composer of the harmful influence

⁶. Matthew G. Bitondi, A Master of Contemporary Music in Brazil, an interview with Almeida Prado., accessed June 23, 2015, <http://www.revistatropico.com.br/tropico/html/textos/2492,1.shl>.

⁷. Ibid.

⁸. Carole Gubernikoff, "A Missa de São Nicolau de Almeida Prado, na Confluência das Opções Estéticas dos Anos 80," *Revista Musica* 9 & 10 (1998-1999): 183.

of the European trends that would corrupt and vanquish the Brazilian musical language so strongly cultivated and proclaimed by Villa-Lobos and his followers.⁹

Under Guarnieri, Almeida Prado lived through a nationalist period in his career; however, after five years studying under Guarnieri, he met Gilberto Mendes, another influential composer who experimented with other techniques and made significant impressions on young composers who met him and came to know his works. Almeida Prado took informal lessons with him and through long conversations, Mendes exposed him to works of Boulez, Stockhausen, Messiaen, Pousseur, Varèse, Schönberg, Webern, Berg, and Stravinsky. Almeida Prado became convinced of the relevance of the European tendencies and he followed that path. In 1963, Almeida Prado turned away from nationalism and began his experiments with twelve-tone and polytonal and dodecaphonic elements; thus began the serialist period of his career. In 1964, he composed the “Variations for Piano and Orchestra” under the tutelage of Guarnieri and performed it with Guarnieri conducting the orchestra at the Municipal Theater of São Paulo. The reception was encouraging and met with much success, although Almeida Prado confirmed that Guarnieri did not like the work, but he did not say a word against it.¹⁰

Almeida Prado continued composing under the influence of Mendes (1922), one of the most creative and original composers and one of the most important members of the “*Música Nova Group*” of São Paulo. This group was devoted to the philosophies and techniques of an avant-garde movement that spread throughout Brazil in the 1960s. Mendes’ works of the 1960’s and 1970’s were mostly choral music with various types of instrumental groups and some of

⁹. José Maria Neves, *Música Contemporânea Brasileira*, 2nd ed. (Rio de Janeiro: Editora Contracapa, 1981), 121.

¹⁰. Bitondi, A Master of Contemporary Music in Brazil, an interview with Almeida Prado, accessed June 23, 2015.

these works were set to texts by Brazilian concrete poets. Béhague supported that Mendes was a “unique eclectic composer within the Brazilian contemporary scene, one of the true Brazilian pioneers in the field of serial, concrete, microtonal music, experimentation with new elements, new musical notation, mixed media, and theatrical gestures as musical components.”¹¹ Mendes explored visual aspects in his mixed media works that demonstrated a close relation with the indeterminacy and the music theater of John Cage. This influence resulted in several works calling for theatrical action.¹²

Mendes introduced Almeida Prado to the twelve-tone series, and how to use the rules and how to break them.¹³ Important contributions at this period were the “*Missa da Paz*” for choir a cappella (1965), the three piano works of “*Variações, recitativo e fuga*” (1967), “*Momentos I*” (1965), and *Sonatina no.1* (1966), “*Passion according to St. Mark*” (1967), “*Cantus creationis*” for orchestra (1968), and “*Variações concertantes*” for piano and orchestra (1969). The “*VIII Variações* for piano and orchestra on a theme of Rio Grande do Sul: *Aeroplano Jahu*” was considered the best symphonic work of 1964, and in 1968, the “*Passion according to St. Mark*” was considered the best chamber work by the São Paulo Association of Critic of Arts. In 1967, Almeida Prado was granted a scholarship to attend the International Festival of Santiago de Compostela in Spain. He studied medieval and renaissance Spanish music with Clementi Terni.¹⁴

¹¹. Márcio Bezerra, *A Unique Brazilian Composer: A Study of the Music of Gilberto Mendes Through Selected Piano Pieces*. (Bruxelles: Alain Van Kerckhoven, 2000), Forward by Gerard Behague: University of Texas Austin.

¹². Ibid.

¹³. Matthew G. Bitondi, A Master of Contemporary Music in Brazil, an interview with Almeida Prado., accessed June 23, 2015, <http://www.revistatropico.com.br/tropico/html/textos/2492,1.shl>.

¹⁴. Monica Farid Hassan, *A relação texto e música nas canções religiosas de Almeida Prado* (Campinas: Universidade de Campinas, 1996).

In 1969 Prado met Marlos Nobre, who in the 1960's experimented with serialism and other European techniques and defended their importance, but struggled in defending his positioning against the tradition as he sought for new ways of expression. In an interview with Dr. Bernardo Scarambone, who is an important scholar and interpreter of Nobre's piano works, he speaks about the struggle he faced in defending the avant-garde ideals:

What surprised me was that the majority of those composers were stuck and hanging on a very narrow, provincial nationalism from the aesthetics point of view; and from the technical point of view, they were completely unaware of the technical musical discoveries and developments in general. They either ignored or tried to ignore the so important musical movements, like dodecaphonism, serialism, multiserialism, polytonality, aleatoric techniques, all the resources opened to the technique of composers from the second half of the twentieth century.¹⁵

This was the beginning of a revolution of music composed in Brazil by the new generation of composers.¹⁶ Almeida Prado was strongly influenced by Nobre's compositions; he continued to experiment with other compositional techniques and hoped for the opportunity to study abroad. In the same year, Prado won the first place in the 1969 I Festival of Music of Guanabara in Brazil with his cantata "*Pequenos Funerais Cantantes*," text of which was written by his cousin, poet Hilda Hilst. His monetary prize winnings allowed him to study in Paris where he studied harmony, counterpoint, and analysis from 1969 to 1973 with Nadia Boulanger (1887-1979), rhythm with Annette Dieudonné, and attended the composition class of Olivier Messiaen (1908-1992) at the Conservatory of Paris. He also visited Darmstadt for a brief period where he studied with György Ligeti and Lucas Foss.¹⁷

¹⁵. Bernardo Scarambone, "Interview with Marlos Nobre," *Latin American Music Review* 32, no. 1 (Spring-Summer/2011): 140.

¹⁶. Ibid. 142.

¹⁷. Monica Farid Hassan, *A relação texto e música nas canções religiosas de Almeida Prado*.

Almeida Prado's stay in France represented a prolific and remarkable period of his career. He participated in many competitions and was granted many prizes. In 1973, he composed "*Lettre de Jérusalem*" for soprano, piano, and percussion (1973), and two oratorios: "*Villegagnon ou Les isles fortunées*" for choir and orchestra (1972-1973) commissioned by the French government and "*Thérèse, l'amour de Dieu*" for choir and orchestra (1973) that he considered his most important work at the time. In 1972, he won the National Competition for sesquicentenary of the Independence of Brazil with "*Trajetória da Independência*," one of his oratorios.¹⁸ In France, Prado enjoyed prestige and recognition and was regarded as a revelation and was considered the successor of Villa-Lobos.¹⁹ Because of his many achievements and the awards that he received, in addition to his success as composer and concert pianist, Almeida Prado signed a contract with Tonos Publications of Darmstadt, Germany, for the publication of many of his works. From then on, he participated in many international festivals in Madrid, Rome, Venezuela, and Switzerland.²⁰ Although flattered by prestige and recognition he achieved in France and in Europe, he returned to Brazil to try the same success in his homeland. Even though the composer returned to Brazil, he kept his schedule of concerts in Europe.²¹

Upon his return to Brazil in 1974, he taught for one year at the Municipal Conservatory of Cubatão; in 1975 was appointed professor of composition, orchestration, and analysis at the Music Department of the Institute of Arts of the University of Campinas, SP – Brazil where he taught until 2000 when he retired.

¹⁸. Ibid.

¹⁹. Elcio Henrique Ramos, *Almeida Prado: Genialidade Musical*.

²⁰. Monica Farid Hassan, *A relação texto e música nas canções religiosas de Almeida Prado*.

²¹. Elcio Henrique Ramos, *Almeida Prado*.

Almeida Prado continued a prolific career as a composer and university professor. In 1986 he defended his Doctoral thesis entitled “*Cartas Celestes – Uma Uranografia Sonora Geradora de Novos Processos Compositionais*” at the University of Campinas. In his thesis he explained the composition technique he developed and named as “transtonalism.” His *Cartas Celestes* (Sky Charts) is a total of 14 works that represent one of the most important works for piano of the twentieth century. In 2000, the year of his retirement, *Sky Charts no.8* for violin and orchestra was commissioned by the Ministry of Culture of Brazil commemorating 500 years since the first European Pedro Álvares Cabral landed in Brazil in 1500.

In 1978, Almeida Prado’s cantata “*Bendito da Paixão de Jesus de Nazaré*” (1977/1978) won a prize in the *Ars Nova* Competition of the Federal University of Minas Gerais. After 1980, he reached his most mature style with works that he opined were his most important ones and were characterized as post-modern.²² The “*Messe de Saint Nicholas*” (1985/6) was commissioned for and premiered by the chorus and orchestra of Saint Nicholas Cathedral of Fribourg, Suisse, and was considered by the composer as his best work, most profound and eloquent.²³ The Brazilian premiere occurred in São Paulo at a concert performed by the Sinfonia Cultura of São Paulo as a celebration of Almeida Prado’s 60th birthday in 2003. The third world performance of the mass required the complete revision of the manuscript, and a new edition of the work was issued. His daughter Constanza Moreno revised the string parts and included the bowing markings. A piano reduction of the orchestral part was provided. The performance took place in 2011 at the celebration of the first year after the passing of the composer and was

²². Monica Farid Hassan, *A relação texto e música nas canções religiosas de Almeida Prado*.

²³. Vasco Mariz, “21,” in *História da Música Brasileira*, 5th ed. (Rio de Janeiro: Nova Fronteira, 2000), 403.

performed by the Cia Bachiana Brasileira conducted by Ricardo Rocha at the closing of the XIX Bienal of Brazilian Contemporary Music in Rio de Janeiro, Brazil.

Besides the *Messe de Saint Nicholas*, other works from the post-modern period include: “*Sinfonia Apocalipse*” for soloists, choir and orchestra (1987); “*As Últimas Palavras do Crucificado e as Sete palavras do Ressuscitado*” for voice and piano (1989); and Cantata “*Jerusalém: Nevé shalom*” for soloist, mixed choir and orchestra (1993). Cantata “*Adonay Roy*” for soloists, mixed choir and orchestra, and the “15 Flashes of Jerusalem” were products of the time the composer lived in Jerusalem and taught in Mishkenot Shahanaim.²⁴

In July 1996, the first prize in the X Competition Frascosc Civil de Girona, Spain, was awarded to the cantata “*Cantares do Sem Nome e de Partidas*,” a memoriam to Mirella Pinotti, with poetry by Hilda Hilst. Almeida Prado’s cantata “*Hylea*” for baritone and orchestra was premiered at Carnegie Hall in January 2007.²⁵

In 2009, Almeida Prado “*Estudos sobre Paris*,” composed for the movie of André Sauvage of 1928, received the prize of best experimental work offered by the São Paulo Academy of Critics of Art. Music was composed for each of the locations in France shown in the movie. The composer had a long-lasting connection with Paris and the “Cite de la Musique in Paris” renamed Philharmonie de Paris in 2015. Throughout his life, Almeida Prado kept in contact with important centers of contemporary music of France.²⁶

After his retirement from the University of Campinas, Prado lived in São Paulo where he taught courses of musical analysis and composition in his home, and directed a radio program on

²⁴. Monica Farid Hassan, *A relação texto e música nas canções religiosas de Almeida Prado*.

²⁵. Ibid.

²⁶. Ibid.

contemporary music called *Kaleidoscopio*. The composer suffered from diabetes and passed away November 21, 2010, at 67 years of age. He was a member of the Brazilian Academy of Music, Campinas Academy of Music, Cultural Center Brazil-Israel and the Nadia and Lili Boulanger Foundation (Paris).

Almeida Prado's vast catalog includes more than 570 works. A considerable number of his works were edited in Germany by Tonos Musik Verlag, Darmstadt, and also for the Brazilian Academy of Music in the Rio de Janeiro, Brazil, and Funarte (National Foundation of Arts). The CDMC at the University of Campinas under the direction of Professor Denise Garcia retains a large part of his compositions cataloged and filed in the "Almeida Prado collection of works." In his honor the "Sala Almeida Prado" was created in the CDMC; the works donated by the composer are kept there. In 2011, The Brazilian Academy of Music produced a digital collection of many of his works and in April 2011, Carlos Moreno and Constança Almeida Prado formed the "Almeida Prado Ensemble," which is dedicated to preserving and divulging Prado's works.

CHAPTER 3: BACKGROUND OF THE PASSION

The importance of Passion narrative in Christian church services during Holy week can be traced to evidence recorded as early as the 4th century. In Roman liturgy the passion narrative was recited in plainchant style as a Gospel lesson during the Mass. Since about the 10th century, the passion narrative according to St. Matthew was presented on Palm Sunday, St. Mark's on Tuesday, St. Luke's on Wednesday, and St. John's on Good Friday. A century earlier, the text began to be intoned instead of spoken, usually presented by only one singer. Pitch, tempo and volume were indicated by letters that represented three groups: Evangelist (the narration), Christ, and the turba. The words of Christ received the letter t (*tenere*, "held," or *trahere*), a designation changed to a cross after the 12th century. The distinction between the parts was an important step toward the dramatic interpretation of the passion narrative. In the medieval period the three reciting notes were of different pitches: the low one for Jesus, the middle one for the Evangelist, and the high-pitched one for the turba and other characters. The reciting tone of each line varied considerably to represent the distinct characteristics of each of the parts.²⁷

The division of Passion lesson among three singers became universal in the course of 14th and 15th century, which explored more dramatic possibilities and increased the dramatic impact of the text. Later, it became common to set all three parts polyphonically and two types of passion settings were developed: the responsorial Passion and the through-composed passion. The responsorial Passion focused on the Gospel narrative, without accompaniment. An *exordium* and a *conclusio* were added to the setting, containing extra-Biblical text. The through-

²⁷ Kurt von Fischer, *Passion*, accessed August 18, 2015, http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/40090?q=Passion+&search=quick&pos=1&_start=1#firsthit.

composed passion is set polyphonically, with texts taken from one or more Gospels, hence the designation *summa Passionis*.²⁸

By the 17th century, the passion tradition flourished in Germany and the style of Schütz in his Dresden Passions for the court of Saxony became a significant source for later works. Notably, Bach's contribution included elaborate instrumental passages. During this period, reflective arias, poetic texts, and chorales began to appear in passions.²⁹

The commissioning of oratorios and cantatas increased in the 19th century, especially for public concerts and choral festivals, and composers found little interest in working with the constraints of traditional passion settings. In 1896, Herzogenberg's *Die Passion* marked the return of the original composition of the liturgical Passion. A return to the Biblical Passion came in 1920 with Charles Wood's *St. Mark's Passion*. Schütz's and Bach's passions inspired works such as Distler's 1933 *Choral-Passion* and Pepping's 1950 *Passionsberich des Matthäus*. Pinkham's *Saint Mark Passion* of 1966 is also fashioned traditionally, with the Evangelist role sung in recitativo secco and the brief dramatic roles of Judas and Pilate also sung by solo voices. Thompson's *The Passion According to Saint Luke* (1965), like Almeida Prado's, is based exclusively on the Biblical account, and contains no poetic segments for either solo or chorus.³⁰

The latter half of the twentieth century featured works such as Collum's *Johannespassion* (1953), Penderecki's *Passio et mors Domini nostri Jesu Christi secundum Lucam* (1965), and Arvo Pärt's *Passio Domini nostri Jesu Christi secundum Joannem* (1982), all of which are

²⁸. Ibid.

²⁹. Werner Braun, *Passion*, Grove Music Online, accessed August 18, 2015, http://www.oxfordmusiconline.com.libezp.lib.lsu.edu/subscriber/article/grove/music/40090?q=Passion+&search=quick&pos=1&_start=1#firsthit.

³⁰. Ibid.

examples of compositions for concert performance. Settings were also composed for liturgical use during this time, such as Nelson's *The Passion According to St. Mark* (1962) and Wenzel's *Passion* (1968).

Another important setting of the Passion is Averitt's *Passion According to St. Matthew* (1997, 2009). This is an American passion because it incorporates folk melodies and contemporary harmonies. Argentinian composer Golilov's "*La Pasión según San Marcos*" (2000), commissioned for the 250th anniversary of Bach's death, is notable because Golilov, a Jew, was reluctant to take the commission. Helmuth Rilling, who commissioned the setting on behalf of the International Bach Academy, was surprised by the result, as the new composition combined several Latin and African musical styles.

Almeida Prado's Setting of the Passion

Parallels can be found between Almeida Prado's setting of *St. Mark Passion* and Schütz's settings of the passion. Noted nineteenth-century musicologist Philip Spitta said, "The unmeasured reciting tone which makes up the largest part of the passion is not the tone of the old church, but neither is it the dramatic recitative of that period. It is something new brought forth from the combination of both."³¹ Schutz's passions "are without instruments, and without colorful declamation for the narrator and polyphony emerges only where the creativity or the Biblical account demands it."³²

In an 1893 essay Spitta insightfully noted that Schütz had the uncanny ability to give his passions a basic church character, possessing a "superior command on the church style as pure

³¹. Philipp Spitta translated and edited by Kenneth E. Miller, "The Passion Music of Sebastian Bach and Henrich Schuetz (Part II)," *The Choral Music Journal* 16, no. 3 (November 1975): 11.

³². Ibid.

artistic music.”³³ Spitta argued that Schütz and Bach had distinct approaches to church music; Schütz preserved a concise approach, whereas Bach’s ambitious settings resulted in a richer, more artistic form.

Almeida Prado’s setting also employs an artistic approach with excellent compositional technique; like Schütz, he clearly intends that the setting should portray a simple and serious religious narrative. Prado’s use of mostly straightforward and unmeasured reciting tone testifies to a preoccupation with the natural delivery of the text, making for easy comparison to early church settings. Varied techniques throughout the narrative increase both interest and intensity. The setting is marked by long sections in unison and in two-part voices where the choir intones the text in the same pitch as in classic church recitation style. Prado’s setting, then, clearly suggests an alignment with ancient Catholic tradition.

The Treatment of the Text

As a time-honored art form, the passion narrative is observed differently than oratorio or opera. This distinction is significant in understanding a composer’s choices of voicing and instruments, conscious restraint, and avoidance of dramatic elements. The roles of the Evangelist and other characters “appears to be dramatic, however, it is not actual drama, as it applies to the opera; and it is more restrained than is suitable for oratorio.”³⁴ Characters highlight the action in the narration, but do not express their feelings directly.³⁵

³³. Ibid., 11.

³⁴. Philipp Spitta and Kenneth E. Miller, “The Passion Music of Sebastian Bach and Heinrich Schuetz,” *The Choral Journal* 16, no. 2 (October 1975): 7.

³⁵. Ibid.

As an art form, the passion setting is objective. To preserve its religious character, the passion setting has remained traditional. It can express reflective moments, but does so differently than in other art forms. The listener is exposed to the story in its simple, profound form, a role similar to that of the Gregorian chant in early church tradition.

The musical setting of the narrative must support the text and enhance its delivery. The dialogues between Jesus and other characters offer the opportunity to personify the text when it is actually spoken, such as in Prado's setting. These dialogues, however, should not deter the narrative from its meditative and reverential properties.

Prado used no solo singing and no arias, since they are usually associated with operas and oratorios, and even in the "sacred concerto" with instrumental forces. The "beautiful melody" that can rob the text of its own expressivity is not found in Prado's work. He notably refrained from using long or ornamented melodic passages. With the absence of solos, the choir assumes the major responsibility in the performance.

Prado retained the integrity of Mark's text using straightforward presentation with no addition of other poetic and non-Biblical text of chorales, hymns, or reflective arias, clearly deciding to communicate the text objectively. Text-painting, as in the work of Schütz and Bach, is used extensively in Prado's setting and is intended to connect listeners to the message of the Gospel narrative. The work was not necessarily intended for any liturgical service, but its emphasis on textual clarity demonstrates that the ecclesiastical form was preserved intentionally.

Prado's instrument choices also demonstrate his aim to preserve ecclesiastical tone and character. Instrumental interludes connect the scenes, enhance textual meaning, and give the listener reflective moments. Although Prado gave no indication to stage the work, action and

staging are suitable to the performance of this setting as they can enhance the dramatic representation of the text. The acting, nevertheless, should refrain from overly dramatic motion.

The actors perform as each of the main characters in this setting; the most important is Jesus, featured in all scenes. His tone is low in pitch, his manner calm and serene. The composer uses the cross sign before Jesus' lines, just as in early church settings. A specific sign is used for explanatory sentences which are set in parentheses in the Bible.

Prado's work is structured in nine parts, with an introduction. Besides the recitation tone, the composer employed different techniques of choral voicing and writing. Where the text requires more emphasis and intensified projection, the composer uses stress marks, contrasting dynamic changes, and massive crescendos. Where the text must be forcefully articulated, the composer uses incisive, accented rhythm. The timpani punctuates the text inflection and dictates each part's character.

The choir sings dissonant intervals melodically and harmonically as tritones, major and minor 2nds, 7ths, and 9ths. The choir carries the narrative in three different ways: 1) Singing in unison, in two-part and four-part polyphonic and homophonic passages with chromatic harmony and varied rhythmic divisions; 2) Speaking the text altogether, or splitting women and men; 3) Intoning (chanting) in intervals of 4ths or 5ths as in the *organum* style of the 10th century, representing the ecclesiastical tone in the recitative style of old church tradition.

Mystical elements (which refer to religion and devotion) found in this setting prove Prado's knowledge of the passion's historical background, symbolism, and musical devices. The interpretation of text-painting, along with its symbolic meaning, is a series of interpretative suggestions. Monica Hassan did a study on the symbolic elements of Prado's sacred vocal works

for her master's thesis.³⁶ She analyzed “*As últimas palavras do Crucificado e as Primeiras Palavras do Ressuscitado*” for solo and piano. This is a helpful resource in understanding how Prado used text-painting in his sacred works.

The Markan Passion Narrative

This setting is based on the Passion narrative of Mark's Gospel, from 14:32 to 15:46, translated to Portuguese by João Ferreira de Almeida. Another version of reference was the Catholic Bible translated by Padre Antonio Pereira de Figueiredo. The complete text, with an accompanying English translation, is included in the Appendix.

An understanding of the Markan narrative is helpful in approaching this passion setting. Mark points to Jesus' importance, emphasizing his relationship with other characters, including his disciples. Especially important are both the scenes with his disciples at Gethsemane and the scenes with Judas and Peter. These elaborate passages require additional rehearsal time and preparation.

The scenes with the high priest and Pilate as the religious and political leaders are also important. The choir intones the narrative for these scenes, so the approach is not as dramatic as the scenes with his disciples. The other scenes involve minor characters that had no relationship with Jesus, including soldiers, Simon of Cyrene, onlookers, and the centurion. Joseph of Arimathea and the centurion's roles are also minor, but they were the only ones who believed that Jesus was the son of God, when his own disciples failed to testify publicly.

³⁶. Monica Farid Hassan, *A relação texto e música nas canções religiosas de Almeida Prado*.

The setting is constructed and structured by the characters' closest to Jesus, the obvious center of the narrative. The musical elements in the work attribute various degrees of importance to these characters and their participation.

The events from Gethsemane to the moment of Jesus' death are connected and developed with emphasis and originality, and the composer uses a variety of elements to maintain interest. When observing the trajectory leading to the crucifixion, it becomes apparent that the tension and anguish that permeate the story increase until the crucifixion and death of Jesus. This is most obvious in Part VII, where the crucifixion is described.

The increasing intensity engages the listener, who views each character except Jesus with reproach and indignation. Jesus, the central figure, is regarded with appreciation and reverence. The disciples' cowardly attitude provokes indignation and disappointment; their relationship to Jesus offers a significant clue in understanding their role in the story. By the way it relates the disciples' attitude, the Markan narrative intends to reinforce their failure as disciples. Robert Tannehill, in his article "The Disciples in Mark: the Function of the Narrative role," explains that "their attitude was marked by "fear, lack of trust, and anxious self-concern associate with lack of understanding."³⁷

Leo O'Reilly's "The Gospel of St. Mark: Good News for Bad Disciples" points out that Mark's gospel centers on the idea of discipleship. The disciples are unable to stay alert in prayer at Gethsemane. They fled when Jesus was seized, while Judas betrayed Him and Peter denied him. An analogy can be drawn between the disciples and the Christian community at large as both fail to follow Jesus in difficult times. O'Reilly points out that Mark was probably written

³⁷. Robert C. Tannehill, "The Disciples in Mark: The Function of a Narrative Role," *The Journal of Religion* 57, no. 4 (October 1977): 393.

for a young community of Gentile Christians in Rome around the time of the persecution of Nero. They were threatened and discouraged for being Christians, and some had already abandoned their faith and wished to repent.³⁸

Judas' betrayal, the flight of the disciples, and Peter's denial are significant moments preserved and emphasized in Mark. The emphasis on these events is explained on how the author included in his narrative Jesus' predictions of all three events as well as the three times the event of Peter's denial occurred. In the Gethsemane scene, the author emphasizes the failure of the disciples to watch by narrating the return of Jesus three times.³⁹ Tannehill offers further consideration on the disciples' attitude by describing the young man who followed Jesus to Gethsemane as wrapped in fine linen. He suggests that this man was so sure of his loyalty that he came all dressed for death, but suddenly changed his mind when death was a real prospect. His nakedness emphasizes the shamefulness of his flight. He not only fled, but was naked.⁴⁰

Although the disciples' attitude in Mark is presented with austerity, the gospel also emphasizes a message of hope. Jesus, the central figure, sets the example of submission to the will of God, and of loyalty and faithfulness. "Mark's gospel of failed disciples gives them hope that all is not lost. They can begin again."⁴¹

³⁸. Leo O'Reilly, "The Gospel of St. Mark: Good News for Bad Disciples," *The Furrow* 39, no. 2 (February 1988): 79.

³⁹. Tannehill, "The Disciples in Mark: The Function of a Narrative Role, 402, 403.

⁴⁰. Ibid, 402.

⁴¹. O'Reilly, "The Gospel of St. Mark: Good News for Bad Disciples, 79.

Audience Inclusion

The Passion narrative involves the audience in the construction of Jesus' reality, his suffering, and his death. In Gethsemane, the audience watches Jesus walk away from His disciples to pray alone with God (Mark 14:32-35). Although Jesus is alone, the audience participates in the moment, just as in Jesus' trial, torture, and crucifixion.⁴² The disciples fled and abandoned Him, but the audience follows Him through all these events. The audience, therefore, connects with Jesus and identifies with Him, grasping Mark's appeal for commitment, discipleship, and perseverance. Prado's distinctive use of the chorus makes a strong audience connection.

Prado takes the audience through the scenes by preserving the straightforward presentation of the narrative, which is different from the singing of chorales and meditations through reflective arias. His choice of the Markan narrative can be explained by the source's brevity, its appeal to discipleship, and the audience's inclusion in the narrative's development.

Mark's narrative is very succinct; there is little contemplation. Mark states the action, the event, and feels less compunction to extrapolate on the events. Through the use of dialogue as well as a succinct narrative, he achieves a strong emphasis on the story itself. Developed by successive scenes when new groups and new characters are introduced, each scene is enriched by its relationship to other scenes as well as its driving energy toward the end. This was preserved and emphasized in Prado's musical setting. Table 1 is a synopsis of Almeida Prado's passion setting:

⁴². Stephen P. Ahearne-Kroll, "Audience Inclusion and Exclusion as Rhetorical Technique in the Gospel of Mark," *Journal of Biblical Literature* 129, no. 4 (Winter 2010): 725.

Table 1: Synopsis of the Structure of the Passion

Parts	Tempo markings	Measure no.	Performing groups	Characters (actors)
Introduction: Da Angústia e das Trevas (Of the Anguish and Darkness)	60	1-43 43 measures	Organ, harpsichord and timpani	
Part I: Da Agonia (Of the Agony)	58 or 56	44-54	Choir and timpani	Jesus and the disciples
	66 or 69	56-60		Peter, James, and John
	152 or 160 (5/8)	63-72		Jesus walks away to pray
	126 (2/4)	73-84		Jesus prays to the Father
	88	85-94	Choir, harpsichord and timpani	Jesus comes back to His disciples
	52	96-119	Choir, organ and timpani	Jesus walks away to pray
	152 or 168 (5/8)	120-139	Choir, organ and timpani	Jesus finds His disciples sleeping again
	84	140-154	Choir and timpani	Jesus finds His disciples sleeping for the 3 rd time
Part II: Da Traição (Of the Betrayal)	96 or 100	155-170	Harpsichord (intro) Choir, timpani, harpsichord and organ are added	Judas and crowd approach
	60	171-178		Judas comes near Jesus
	56	179-186	Organ, harpsichord and choir	Judas kisses Jesus
Interlude	96	187-207 (20 measures)	Organ and harpsichord	
Part III: Da Prisão (Of the Imprisonment)	63 or 60	208-221	Choir and timpani	Jesus, the crowd of scribes and pharisees
	63	222-235		The flight of the disciples

(Table 1 continued)

Parts	Tempo markings	Measure no.	Performing groups	Characters
Part IV: Do Julgamento (I) (Of the Judgement) Jewish court	80	236-237	Timpani	Introduction
	Same	238-246	Speaking chorus timpani / choir.	False witnesses
	Same	257-281	Speaking chorus/ organ/harpsichord sound effect	Jesus and the high priest, false accusations–
Part V: Da Negação (Of the Denial)	76	282-294	Organ/harpsichord and timpani	Instrumental introduction
	63	295-314	Choir and timpani	Men in the court, mocking of Jesus
	63	315-348	Choir and timpani Organ/harpsichord (fugue)	Peter's denial
	76	349-358	Organ/harpsichord	Instrumental closing section
Part VI: Do Julgamento (II) (Of the Judgment) Roman court		359-378	Choir in juxtaposed 4ths	Jesus and Pilates
		379-393	Choir and timpani – “Crucify Him”	Jews in the court
		394	Timpani – accel. and crescendo	
Part VII: Da Crucificação (Of the Crucifixion)		395-426	Choir in unison and timpani Organ chords Harpsichord/organ	Pilates gives Jesus to the soldiers to be crucified
Part VIII: Da Agonia e Morte (Of the Agony and Death)	69	427-437	Altos & Sopranos alternate the text	People passing/ standing
		438-448	Organ chords	by the cross
		449 (3X)	Basses (divise)	Jesus's death
			Organ/harpsichord and timpani	Instrumental passage
		450-452	Choir and timpani	Centurion
Part IX: Do Sepultamento (Of the Burial)	72	453-473 (21 measures)	Choir and timpani	Joseph of Arimathea

The work can be divided in two major parts: Part 1 (Part I to Part IV) and Part 2 (Part V to Part VIII) with an Introduction and a Conclusion (Part IX) as shown in Table 2.

Table 2: Division of the Work

Introduction	43 measures	Agony and Darkness
Part I	112 measures	Jesus and the disciples in the Gethsemane
Part II and III	81 measures	Betrayal and arrest
Part IV	Spoken narrative	Jesus before the high priest
Part V	76 measures	Peter's denial and repentance
Part VI	Intoned narrative	Jesus before Pilate
Part VII and VIII	Sustained organ chords	Crucifixion and Death
Conclusion: Part IX	21 measures	Burial

The Introduction is twice longer than the conclusion. The instrumental introduction of part V is based on the melodic material from the Introduction of the work. Part IX (conclusion) reuses the choral setting taken from the last section of Part I. The work is well structured into parts and scenes featuring specific leading characters in each part and Jesus as the center of the narrative. The musical elements not only provide enriching musical experience, but also illustrate the text and its meaning in most varied ways. The composer's array of sound colors and its combinations allows the passion narrative to be delivered with eloquence, coherence and integrity.

CHAPTER 4: TEXTUAL AND MUSICAL ANALYSIS

The textual and musical analysis of Almeida Prado's *St. Mark Passion* is based on the identification of scales, tonal relationships, and counterpoint techniques used in the choral writing as well as the instrumental sections. The treatment of the text and the use of text-painting is observed in this analysis as the basis for the composer's notably resourceful work. The aspects most relevant in dissecting Prado's *Passion* are related to melodic contour, rhythm, harmony, timbre, texture, form, mode, and bass line.

The melodic contour of the vocal line in this setting is characterized by chromaticism, often depicting affection. Melodies are marked by semitones, ascending and descending tritones, major and minor sevenths and ninths, and octave displacement—or transfer of register—which “sharpens the melody and the text.”⁴³ At times the voices are in conjunct motion or small intervals; although there are some unexpected shifts in the direction of the vocal lines, the conjunct motion helps the voices to attain more confidence in pitch relationship, focusing on frequent dissonance.

The rhythm in this setting is related to the natural patterns of the words. Prado is meticulous in employing rhythmic figuration that best accommodates the text's natural phrasing. He makes it obvious to the singer that the clear enunciation of words is achieved by the rhythm of each passage. The metronome marks for each scene are helpful in determining each section's character and pace, easing the interpretation of rhythmic figures. Rhythmic irregularities, such as metrical changes and broken rhythms, are elements that the composer uses to permeate the atmosphere with anguish and distress.

⁴³. Leonard Meyer, *Emotion and Meaning in Music* (Chicago: University Press, 1959).

The harmony in this setting is mainly chromatic and non-functional, which explains the chord progressions and the dissonant intervals. The semitone interval is used extensively because of the pervasive chromatic harmony. The use of tritones becomes increasingly important in painting the text and determining the textual character. The non-functional and chromatic harmony is explained by the exploration of sound itself. The reason for many of the work's chord progressions is the change of timbre that represents both the trademark of the work and the composer's personal style.

The interplay of timbre is a vital element of both the setting and Prado's personal style. The use of the instruments and voices point to many nuances of tone color. The composer was interested in experiments with sounds combination and the exploration of instrumental range and sonorities. The use of organ and harpsichord is essential in creating layers of sound, especially when combined with the choir; the frequent roll of the timpani is significant in creating new sonorities and effects.

Texture in this setting is related to chords and the use of voices and instruments. Textural density adds interest, varying from unison to the construction of clusters and tuttis in densely chromatic chords. Prado also employs homophonic and polyphonic writing techniques for additional variety.

Form is fundamental in understanding the work. The formal structure is best explained by grouping the ten parts into two major divisions. The inner subdivisions help explain the form and structure of the work, and the formal structure of each part is closely related to the narrative, the textual structure, and the Passion's scenes.

The use of modal melodies in this setting is characteristic of both Prado's style and Brazilian music in general. The modes used in this work are related to the composer's chromatic

approach. The melodic material is based on the twelve notes of the chromatic scale, which are employed freely through frequent shifts in mode. The identification of modes in certain passages potentially make for both more intelligible reading of the music and for more effective rehearsals, since it is helpful for singers to identify an ordering of pitches in a scale with the accompanying tonic.

The bass line is primarily carried out by the timpani, which represents the main instrument in determining the tonality of the work. It preserves the dominant-tonic relationship and pedal points within a tonal center of C.

The composer's choices of keys make it necessary to discover their relationship to specific narrative events. The work is centered on the tonality of C which points to Christ, the central figure of the passion narrative. As the story unfolds and scenes and characters are incorporated into the narrative, new keys are introduced.

In his article on "Harmony of the Spheres," Hans Erhard Lauer draws an analogy between the twelve notes displayed in the circle of fifths with the twelve months of a year; this sequence also reflects the journey of the sun through the twelve signs of the zodiac. The keys originated by the circle of fifths are set in three groups: the keys of the diatonic scale are in the middle, the flat keys on one side, and the sharp keys on the other side. Lauer explains that the diatonic notes in the middle section (from F to B) represent the bright warm seasons (mid-year); the flat notes (Ab-Eb-Bb) and the sharp ones (F#-C#-G#) represent the darker and colder half of the year.⁴⁴

⁴⁴. Marius Schneider, Rudolf Haase, and Hans Erhard Lauer, *Cosmic Music: Music Keys to the Interpretation of Reality*, ed. Joscelyn Godwin, trans. Marton Radkai and Joscelyn Godwin (Rochester: Inner Traditions/Bear, 1989).

Ab – Bb – Eb || F – C – G || D || A – E – B || F# – C# – G#

In Almeida Prado's passion, the keys of the diatonic scale (middle section) are used through a large portion of narrative in the minor mode. The key of Dm, in the center of this chart, is used at the moment of the crucifixion, the most significant moment of Jesus' passion. The flat keys are used in the passages when Jesus is accused and condemned by the high priest (Bb), false witnesses (Eb) and the crowd of Jews (Ab). The sharp keys are related to Judas' betrayal (G#), Peter's denial (F#), and the other disciples (C#). The C# is used in dissonance with C-natural at Jesus's crucifixion, Jesus's death and at the very end of this setting.

Jesus' centrality in the work is associated with a heliocentric metaphor. As the sun is the center of our galaxy and the planets revolve around it, Jesus is the center of the gospel narrative and all characters in the story converge on him.

Musical and Textual Elements from each Part of the Setting

The focus of this analysis is to inform the reader of the varied changes in the choral writing, the instrumental passages that illustrate and enhance the narrative story, and the distinct keys used in the setting in relation to the main characters in their respective scenes. Tables are provided to acquaint the reader with the work's tonal structure, in which the timpani plays an important role. The shift in the tonal center is always indicated by the timpani. Its use in connecting disparate parts and accentuating the narrative is highly significant. The following chart in Table 3 is provided to explain the timpani's tones in relation to the events of the passion story.

Table 3: Timpani Tones in the Passion Setting

Introduction	F#-B-E	Instrumental
Part I	F#-B-E / G-E-B / G-C-F / G-E-G / G-F / F-C-G	Jesus and the disciples
Part II	C / G#	Judas
Part III	G#	Jesus is seized
Part IV	Eb-Bb	High priest and false witnesses
Part V	D#-F# / C#-F#-G#	Peter
Part VI	Timpani tacet – choir a cappella – recitation tone Timpani returns only at the cry of the Jews: “Crucify Him” – C	Pilates
Part VII	C/G (at the Golgotha)	Crucifixion
Part VIII	Timpani (tacet) – choir (recitation tone) and organ sustaining chords Timpani returns only at Jesus’s death – C	Death
Part IX	C-G-C (conclusion)	Burial

An evaluation of the functional and idiomatic aspects of the harpsichord and the organ is also relevant to this analysis. The harpsichord’s percussive characteristic in this setting is associated with an agitated and distressed atmosphere. Conversely, the organ’s powerful sound, which has been associated with sacred and religious music, is used to provide rich and dense sonorities in resonant and sustained chord progressions. Also highlighted in this analysis is text-painting, which is used frequently. Other procedures to emphasize the meaning of the text are: the use of specific semitones and tritones; introductory sentences indicated by change to setting; and key words placed between rests. These elements are explained here, with examples.

Some of the chords and intervals are spelled in this portion of the monograph. This spelling of the chords in this analysis is done with the notes typed in successive order. Each note of the chord is separated by a comma (eg., C, E, G, A). The same procedures apply when only two voices are singing: the first note written is the lower of the two. The spelling of successive notes of a melodic line is accomplished with hyphens (eg., C-D-E-F-G).

In the introduction to the work, the composer employed the melodic material of two important moments of the passion setting: Peter's denial and Judas's betrayal. The introduction is divided into two parts. In the first part of the introduction (mm. 1-20), the organ presents an elaborate fugal setting of a theme that comprises all pitch classes of a chromatic scale. This ordering is significant, since it is employed in the introduction of Part V and in the first polyphonic choral passage of Peter's denial scene. It is also used in the instrumental passage that follows Jesus's death.

For each entrance of this fugue, the theme is transposed down a whole step in octave transfer. The first entrance starts with the tritone B-F, and the ordering of all pitch classes in the first four measures is: B-F-E-D#-D-C#-F#-C-Bb-A-G#-G (Figure 1).



Figure 1: mm.1-5

The organ introduces a descendent scale (C-B-A-G-Gb-F-E-D-C-B) in the pedal (mm.14-20) that leads to the harpsichord entrance with the arpeggiation of the pitches D# and F#. These pitches in combination with the B from the timpani make a B major chord (m. 20). This is a transition to the second part of the introduction.

In the second part of the introduction (mm. 21-43) the harpsichord introduces the theme of Judas' betrayal. The right hand presents the theme: F#-C-B-A#-A-Gb and the left hand: G-Db-C-B-Bb-A. The organ brings the third entrance of Judas' theme in m. 23 (Figure 2) in the

same ordering (G-Db-C-B-Bb-A) as presented by the basses at the end of Part II (m.183), and both instruments continue in canonic imitation for the remainder of the introduction.

The image shows a musical score for measures 23-25. It includes three staves: Harpsichord (Hpschd.), Organ (Org.), and Timpani (Timp.). The Harpsichord part features a melodic line with various intervals and a trill in measure 25. The Organ part has a bass line with a crescendo from piano (p) to fortissimo (f) in measure 24, and a trill in measure 25. The Timpani part has a rhythmic pattern with a trill in measure 24 and a crescendo in measure 25. The score is in 3/4 time and includes dynamic markings like *p*, *f*, and *8 ft*.

Figure 2: mm.23-25

Part I: Mark 14: 32-42

The musical elements used in Part I dramatically express the text: the highly dissonant melodic lines, the increase in intensity in one or two measures to *fortissimo*, and the changes in the choir's part in rhythm, tempo, voicing and modes. The tense atmosphere is marked by the timpani's massive crescendo as well as syncopations played by the harpsichord in *fortissimo*. The harpsichord's rhythmic figures and chords are frequently used to characterize the disciples' attitude. Conversely, Jesus' peaceful manner is marked by stable chords on the organ.

The choir begins singing the narrative in a slow pace, with a quiet tone and a melodic line in unison in the modal C Locrian. The choir's entrance at m. 54 is for sopranos and tenors only, and is in Eb Dorian. This mode is similar to the C Locrian used in the previous passage. Both

modes use the same ordering of pitches (C-Db-Eb-F-Gb-Ab-Bb-C) that can help the choir with the pitch relationship. This is an example of how to approach the shift in modes in this work.

The change in the rhythm illustrates the text. For the text: “*Tendo dado alguns passos caiu em terra*” (He advanced a little and fell to the ground), the composer used the asymmetric meter (5/8) and the insertion of rests in the text to create the allusion of faltering steps as seen in Figure 3. The timpani’s line draws attention as it suggests that Jesus genuflects to pray (mm. 68-81).

Figure 3 shows a musical score for measures 63-81, specifically measures 63-68. The score is for Soprano (S), Alto (A), Tenor (T), Bass (B), and Timpani (Timp.). The tempo is 160. The key signature has one sharp (F#). The time signature is 5/8. The lyrics are "Ten - do da - do al - guns pas - sos ca - iu em Ter - ra." The timpani part features a series of dynamic markings: *f*, *ff*, *mf*, *p*, *pp*, *ppp*. The vocal parts show a melodic line for the bass that is an inversion of the tenor line.

Figure 3: mm.63-81

Other distinct aspects of the choral setting occur when tenors and basses sing in two parts; here, the melodic line of the bass part is an inversion of the tenor line. This choral writing in canonic imitation—with voices beginning on a major 7th apart—can be associated with Jesus’s consternation in spite of his willingness to fulfill the Father’s will (Figure 4).

Figure 4: mm.72-80

Another change in the choral writing is found when the text indicates an introduction to the direct dialogue. Before Jesus' prayer, the composer writes the expression "*calm*" when tenors and basses sing "*e disse*" (and said) with no specific rhythm (m.81). The organ returns, playing the same interval as the men (D#, G#) and spreads the range down to a cluster (Bb, D, G, B with A in the pedal) as seen in Figure 5. The organ at this point is used separately to introduce Jesus' prayer, a memorable moment in the setting.

Figure 5: mm.81-83

The three-part choral setting is used only once, and it can be associated with the three disciples found sleeping when Jesus returns. The harpsichord is used to double the choir in unison for the words “*E veio a seus discipulos*” (And came to his disciples); it supports the choir in this awkward, highly dissonant passage with ascending and descending leaps of tritones and major 7^{ths} as seen in Figure 6.

The musical score for measures 85-89 is presented in a multi-staff format. The vocal parts (Soprano, Alto, Tenor, and Bass) are written in treble and bass clefs, with lyrics in Portuguese. The Harpsichord (Hpschd.) part is written in treble and bass clefs, featuring complex, dissonant intervals. The Timpani (Timp.) part is written in bass clef, providing a rhythmic foundation. The score includes a tempo marking of 88 and a dynamic marking of *pp* (pianissimo).

85 $\text{♩} = 88$ [88]

S E *vei-oa seus dis - ci - pu - los, p a - chando-o a dor - mir.*

A E *vei-oa seus dis - ci - pu - los, p a - chando-o a dor - mir.*

T E *vei-oa seus dis - ci - pu - los, p a - chan - do - o a dormir.*

B E *vei-oa seus dis - ci - pu - los, p a - chan - do-o a dormir.*

Hpschd.

Timp.

pp

Figure 6: mm.85-89

Two other examples of choral writing found in Part I are found in m. 98 and m. 136. The choral passage at m. 96 is the slowest section of the work (quarter = 52). The voices move in parallel 5^{ths}, then change to closer intervals until (E, F) is heard in the women’s and men’s parts and carries over the barline at “*novamente*” (again) in m. 97. The use of the semitone and the

stretching of the rhythm emphasize the word. In this same setting the organ's chord progression accompanies Jesus as He walks away to pray, and this is another instance where the organ is used in relation to Jesus's presence (Figure 7).

The image shows a musical score for measures 96-100. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and two organ staves. The vocal parts are in 3/4 time, with a tempo marking of 52. The lyrics are: "E a-faz - tan-do-se no-vá-men-te - o - rou". The organ part is in 3/4 time, with a tempo marking of 52. The timpani part is in 3/4 time, with a tempo marking of 52. The organ part is marked with a *p* (piano) dynamic.

Figure 7: mm.96-100

The homophonic passage at m. 136 resembles the chorale style. The chords are formed by the juxtaposition of 5ths and 4ths on the strong beats where the effect produced can be distinctly heard. This choral setting is used in Part IX at Jesus' burial. The expression "*terceira vez*" (third time) in mm.143-145 (Figure 8) is emphasized by longer-note values with slurs over the barline. The Table 4 that follows Figure 8 provides a synopsis of the Part I.

♩ = 80

140 *Subito*

S
E E-le vol-tou pe - la ter - cei - ra ves e l'heu diu - se:

A
E E-le vol-tou pe - la ter - cei - ra ves e l'heu diu - se:

T
E E-le vol-tou pe - la ter - cei - ra ves e l'heu diu - se:

B
E E-le vol-tou pe - la ter - cei - ra ves e l'heu diu - se:

Hpschd.

Timp.
p

Figure 8: mm.140-146

Table 4: Synopsis of the Structure of Part I

Measure no.	Timpani tones	Voicing	Scale/Mode	Scene
Instrumental introduction	F#-B-E	Organ and harpsichord	Twelve pitch classes ordering	Lamentation, grief
44-54	F#-B-E	Choir in unison	C Locrian D# Phrygian C Locrian	On the way to Gethsemane
56-60	E-G-B-E-B	Sopranos/Tenors 2 parts close intervals	Eb Dorian	Jesus takes three disciples to pray
63-71	G-E-B	Choir in 4 parts homophony	E chromatic scale	Jesus falls in the ground
72-84	B	Tenors/Basses canonic imitation	C chromatic scale	What Jesus was praying for
85-94	C-F-G	Choir in 3 parts imitation	C chromatic scale	Jesus finds the disciples sleeping
96-108	G	Choir in 4 parts homophony	C – Em	Jesus returns to pray
109-119	G	Organ chords Organ bass line (C-B-A-G-C-E)		

(Table 4 continued)

Measure no.	Timpani tones	Voicing	Scale/Mode	Scene
120-131	G-F	Choir in 4 parts	G Dorian	The disciples are sleeping again
140-146	G-F-C	Choir in 4 parts	E Lydian / F#7	Jesus returns for the 3 rd time
147-149	F-C-G	Harpsichord (syncopated and dissonant chords)		Jesus announces his death is approaching
150-156	C-G-C			

Part II: Mark 14:43-45

In Part II other choral writings are employed. The rhythm with inserted rests as well as the changes in dynamic suggest the approaching of the crowd that follows Judas, and again 5th juxtaposed are used. The starting notes for the choir are (G, D). Although the women keep the same interval, the men's notes move down to (F#, C#) for the second chord. This is also helpful for the tuning of these chords when the singers can attain confidence in starting on the same 5th, and then the men move apart to another 5th a half step lower, as found in m.159 (Figure 9).

The musical score for measures 159-161 is presented for five parts: Soprano (S), Alto (A), Tenor (T), Bass (B), and Timpani (Timp.). The lyrics are in Latin: "E fa-la-væ E-le quan-do che-gou Ju-das la-ca-ri-o-teu,". The dynamics are marked as *p* (piano), *mf* (mezzo-forte), and *f* (forte). The Timpani part features a rhythmic pattern of eighth notes with accents, transitioning from *p* to *mf* to *f*. The vocal parts (S, A, T, B) show a progression of chords, with the men's parts (T and B) moving down to F# and C# for the second chord. The score includes various musical notations such as rests, accents, and triplets.

Figure 9: mm.159-161

The name “Judas Iscariotes” is emphasized with syllabic accentuation with ‘*forte crescendo to ff;*’ meanwhile, the composer effectively employs subtlety with the *subito piano* in the timpani as the choir softly sings “*um dos doze*” (one of the twelve) as seen in Figure 10. Such striking effects clearly draw the listener’s attention to the text.

The musical score for measures 162-166 is presented in two systems. The first system (measures 162-165) features a choir (Soprano, Alto, Tenor, Bass), Organ, and Timpani. The choir parts are marked with *p* (piano) for the first half and *f* (forte) for the second half. The Organ part also shows a dynamic shift from *p* to *f*. The Timpani part is marked *Subito* and *pp* (pianissimo) for the first half, and *f* for the second half. The lyrics for the choir are: "um dos do-ze e com e-le u-ma mul-ti-".

The second system (measures 165-166) continues the choir parts, which are marked with *p* (piano). The lyrics for the choir are: "dão com es-pa-das e paus man-da-da pe-los prin-ci-peu". The Timpani part continues with the same *pp* marking.

Figure 10: mm.162-166

The choral passage from measure 165 to 169 is marked by repeated notes, with conjunct motion in half steps and whole steps. The notes are written in the comfortable range of each part's register. This setting allows the choir to produce a resonant sound that is achieved by the juxtaposition of octaves between the women's and men's parts. It culminates in the juxtaposition of two octaves (C, B) with the organ playing the same minor 2nd with a massive *crescendo* from *piano* to *forte* in four beats. The semitone B, C is emphasized in this passage and the choir is challenged with a massive *crescendo* to *fff* as it sings “*escribas e anciãos*” (the scribes and elders). This is achieved by the voices in octaves and the support of the organ (Figure 11).

The musical score for measures 167-170 is presented for six parts: Soprano (S), Alto (A), Tenor (T), Bass (B), Organ (Org.), and Timpani (Timp.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics for the choir parts are "dou a-a-cer-do - tes," and "es - cri-bas e an-ci-ãos." The organ part features a massive crescendo from *p* to *f* in four beats, with a *fff* marking at the end. The timpani part includes a *ppp* marking at the end of the passage.

Figure 11: mm.167-170

The most important moment of Part II is the shift in the tonal center from C to G# (m. 180) as it points to Judas's arrival. The timpani changes the C-natural roll to G# in '*subito ppp*' for a subtle introduction of Judas. Basses sing alone: "*Dera-lhes o que o traia um sinal dizendo*" (His betrayer had arranged a signal with them, saying). The melodic line is marked by the ascending tritone (G#-D), and the descending one: (G-C#). The line: "*Tendo chegado aproximou-se logo d'Ele e disse-lhe*" (He came and immediately went over to him and said) has an ascending tritone (C#-G). The use of half-step (G#-A) in the melodic line indicates closeness as Judas approaches Jesus. The G# roll in the timpani continues as Judas greets Jesus: "*Salve, Mestre*" ("Rabbi").

The choir's unexpected change in the choral writing at m. 180 indicates the startling moment when Judas kisses Jesus. The consecutive choir entrances, starting from tenors, altos, sopranos, and basses in canon, are chromatic and stressed by ascending leaps of tritones and major 7^{ths}. The choir articulates the final three chords together for the word, "*beijou-O*" as it signals the betrayal (Figure 12).

Figure 12: mm. 180-186

The choral writing—in elaborate counterpoint—is used for the most incongruous moments of the narrative (betrayal, denial, cry of Jews). Prado’s use of choir’s homophonic passage in octaves in the previous passage points to the crowd that is approaching. By changing the choral texture to a contrapuntal passage in chromatic and dissonant intervals Prado draws attention to the appalling moment of the betrayal. Table 5 provides a synopsis of Part II.

Table 5: Synopsis of the Structure of Part II

Measure no.	Timpani tones	Voicing	Scale/Mode	Scene
159-169	C-G-C	Choir in 4 parts	C scale (C#,F#) 8 th juxtaposed	Crowd arrives to arrest Jesus
170-174	G#	Basses only	G# Locrian – chromatic alterations	Judas comes near Jesus
175-178	G#	Choir in unison	G natural and A#	
179-180	Tacet	Organ and harpsichord (transition)	Cm-Fm-Dm (harpsichord)	
181-186	Tacet	Choir in 4-part canonic imitation	Chromatic scale	Judas kisses Jesus
187-207	G# (only used from mm. 202-207)	Organ and harpsichord (instrumental passage)	Chromatic scale	

Part III: Mark 14: 46-52

The counterpoint used in Part III features another interesting use of the choir. The choir is split into two groups. Altos and tenors alternate the text with sopranos and basses. As the inner voices move, the outer parts hold their pitches, and vice-versa. This technique offers other text-painting opportunities; at m. 207 tenors and altos hold (A-Bb) as sopranos and basses move in contrary motion, singing “*agarraram*” (laid their hands on him). The tight and dissonant characteristic of the minor 2nd sung by the inner voices emphasizes the meaning of the text; the contrary motion of the outer parts—the sopranos moving down and the basses moving up—

emphasizes the idea of converging on Jesus to seize him (m. 211). The counterpoint between the two sets of voices also adds commotion in this passage as seen in Figure 13.

Figure 13 shows a musical score for four voices (Soprano, Alto, Tenor, Bass) from measures 208 to 210. The tempo is marked as quarter note = 60. The key signature has one flat (B-flat). The time signature changes from 2/4 to 3/4 to 4/4 to 5/4. The lyrics are in Portuguese. The Soprano and Bass parts have the same lyrics, while the Alto and Tenor parts have different lyrics. The score includes triplets and dynamic markings like 'p' (piano).

Figure 13: mm. 208-210

The rhythm again accommodates the text inflection; the use of triplets is an effective device to allow the text to flow with ease and flexibility. The metrical change in this passage becomes longer as the narrative progresses. It starts in 2/4 for two measures, changes to 3/4 for two measures, changes to 4/4 for four measures, and ends in a 5/4 that accommodates the steadiness of the introductory sentence “*Jesus tomando a palavra lhes disse*” (Jesus said to them in reply) at m. 216.

The timpani’s roll in G# is stretched from two beats to three beats, then to four beats as it emphasizes specific words. A heavy quarter note is struck in G# right before Jesus begins his line, then the same note pounds two more times to accentuate Jesus’ indignation and questioning. The way the composer sets the change in the timpani’s rhythm at m. 222 can be associated with the flight of the disciples as seen in Figure 14.



Figure 14: mm. 222-223

The choir entrance at m. 223 reuses the same melodic material from Part I. The text of the first setting of this melody relates to the disciples following Jesus to the Gethsemane. In Part III the disciples run away from Jesus. The ascending arpeggiation of Dm in m. 225 (Figure 15) is used for the disciples' action of following Jesus to Gethsemane (Part I) and fleeing (Part III). The melodic line of this passage is chromatic, centered in D# Phrygian and D-natural Phrygian. The choir sings against the timpani's G# marked quarter notes, emphasizing the tritone G#-D.

Figure 15: mm. 224-226

For the portion of the narrative “*Um jovem que o seguia coberto com lençol, foi por eles agarrado.*” (Now a young man followed him wearing nothing but a linen cloth about his body. They seized him), the timpani's pervasive G# strokes in *ppp* form a tritone with the D-natural of

the melodic line. Only sopranos are used to sing the last line “*Ele porém abandonando o lençol fugiu, nú, de suas mãos.*” (But he left the cloth behind and ran off naked.). Prado emphasizes the word “nu” (naked) by placing it between quarter-note rests at m. 233 (Figure 16). This same procedure is used elsewhere in this setting.

Figure 16: mm. 231-235

The end of Part III is distinctive. It is the only part where the composer indicates a break between this part and the next with a fermata on a quarter-note rest (m. 235). This fermata allows the timpani to change its tones and allows time for a scene change. Table 6 provides a synopsis of Part III.

Table 6: Synopsis of the Structure of Part III

Measure no.	Timpani tones	Voicing	Scale/Mode	Scene
208-222	G#	Choir in 4 parts	C Dorian	Jesus is arrested
223-235	G#	Choir in 4 parts	C Locrian D# Phrygian Dm – B dim triad	The disciples flee The nude man

Part IV: Mark 14:53-64

Part IV features the choir speaking for the first time. The tempo marking is quarter = 80, which indicates that the choral declamation should be kept serious, steady, and paced. This is combined with the timpani; its role is key in demarcating the text's inflection and meaning. The timpani is used in Part IV with brief solo passages on the tones Bb and Eb, which are related to the high priest and the false witnesses respectively. The timpani's solo passage at m. 247, with a rhythmic and energetic figure in Eb and Bb in quintuplets and dramatic *crescendos*, drastically increases the tension of Jesus' trial (Figure 17).

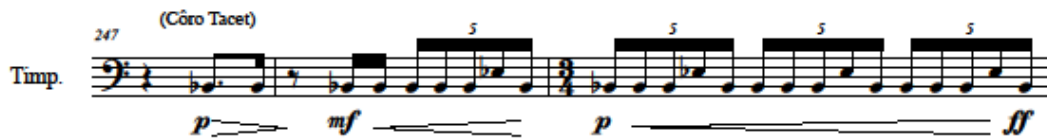


Figure 17: mm. 247-249

The timpani is most significant in supporting the choir's spoken narrative in the first section of Jesus's trial. When the false witnesses are included in the scene, the composer makes use of the instruments in combination, which increases the tension of Jesus's trial and points to the discord of the witnesses. The harpsichord joins the timpani with the same rhythmic figuration in quintuplets and carries it for the entire measure (m. 250). The organ is added to the ensemble with variations of the pitch ordering as seen in Figure 18. The harpsichord's ostinato changes to (E-B-D) in the left hand at m. 255, indicating the conflict of opinions between the witnesses.

The musical score for measures 250-254 is divided into two systems. The first system covers measures 250-251, and the second system covers measures 252-254. The instruments are Harpsichord (Hpschd.), Organ (Org.), and Timpani (Timp.).

Measure 250: The Harpsichord plays a rapid sixteenth-note scale in the right hand, while the left hand plays a sustained chord. The Organ is silent. The Timpani plays a rhythmic pattern of eighth notes.

Measure 251: The Harpsichord continues its scale. The Organ enters with a sustained chord. The Timpani continues its rhythmic pattern.

Measure 252: The Harpsichord is silent. The Organ plays a sustained chord. The Timpani plays a rhythmic pattern.

Measure 253: The Harpsichord is silent. The Organ plays a sustained chord. The Timpani plays a rhythmic pattern.

Measure 254: The Harpsichord is silent. The Organ plays a sustained chord. The Timpani plays a rhythmic pattern.

Dynamic markings include *pp* (pianissimo) and *ppp* (pianississimo) for the Timpani, and *p* (piano) for the Organ.

Figure 18: mm. 250-254

The composer creates a chaotic atmosphere by re-ordering in the harpsichord ostinato, which points to the frequent changes in the witnesses' arguments. The harpsichord ostinato changes again at m. 264, where the left hand and the right hand play the same rhythmic figure a major 7th apart. This dissonance emphasizes the witnesses' disagreement emphatically, juxtaposing two tritones (B, F and Bb, E) in the chord preceding the narrative (m. 266). The timpani's Eb of this passage points to the key used in reference to the false witnesses as seen in Figure 19.

The musical score for measures 264-269 is divided into three systems. The first system (measures 264-265) features a Harpsichord (Hpschd.) part with a continuous eighth-note ostinato in both hands, marked with a forte (*f*) dynamic. The Timpani (Timp.) part has a single note in measure 264 and a roll in measure 265, also marked *f*. The second system (measure 266) shows the SATB vocal line with the lyrics "Seus depoimentos porém, não concordavam." The Harpsichord and Timpani parts are silent in this measure. The third system (measures 267-269) features the Harpsichord and Timpani parts. The Harpsichord continues the ostinato in measure 267 and then has a rest in measure 268. The Timpani has a roll in measure 267 and a crescendo in measure 269, marked with a piano (*p*) dynamic and the instruction "cresc. aos poucos". The lyrics "Levantou-se o sumo sacerdote no meio da assembleia" are written above the Harpsichord part in measure 267.

Figure 19: mm.264-269

The organ plays the same ostinato played by the harpsichord and holds Eb in the right hand and E-natural in the left hand, with the notes being two octaves apart. This dissonance conveys the tension of the witnesses' contradictory arguments (Figure 20). When the high priest interrogates Jesus for the second time, the timpani's Bb roll returns, and it continues through Jesus' answer and the remainder of the narrative of Part VI. The Bb can be associated with the high priest, in the same manner as Eb was associated with the false witnesses.

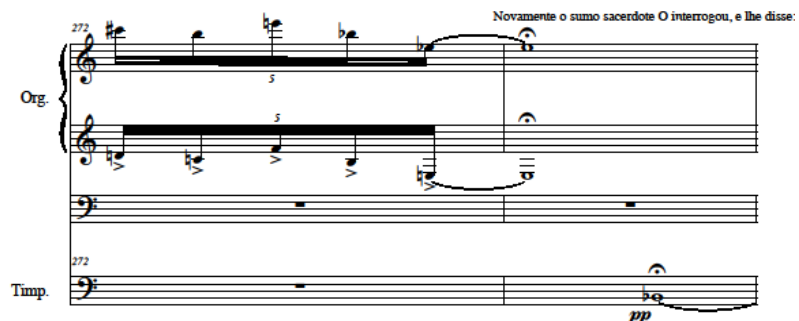


Figure 20: mm.272-273

Part IV ends with the choir speaking in syllabic rhythm of duplets in *ff* with accents on each syllable the text: “*E todos condenaram a Jesus, como sendo réu de morte*” (They all condemned him as deserving to die) at m. 279. At the word “*morte*” (death), the timpani plays a loud Bb and holds it in a roll. Table 7 provides a synopsis of Part IV.

Table 7: Synopsis of the Structure of Part IV

Measure no.	Timpani tones	Voicing	Scale/Mode	Scene
236-244	Eb-Bb	Choir – speaking	Spoken narrative	Jesus is taken to the high priest
245-257	Eb-Bb	Harpsichord and organ passage	E-Eb	False witnesses accuse Jesus
258-263		Choir and timpani	Spoken narrative	Other accusations
264-281	Bb	Harpsichord and choir	Bb	High priest interrogates Jesus

Part V: Mark 14:65-72

This is the most complex part of the setting, strategically located at the center of the work. Its writing reveals the composer’s intention to bring variety and increasing weight to the dramatic text. It begins with an instrumental introduction where the organ and the harpsichord introduce the ordering of twelve pitch classes, the same ordering used in the introduction of the

work (B-F-E-D#-D-C#-F#-C-Bb-A-G#-G). This melody is presented by different instruments, with one or two notes played in alternating fashion.

The compositional technique used is similar to Schoenberg's 1911 melody of timbres. This procedure consists of the fragmentation and distribution of the same sound block by different tone color instruments (different sonorous colors). The melody is formed through the change in tone colors as it continuously switches from one instrument to another, thus constantly changing its color. Each instrument alternatively plays fragments of the melody, which should sound like a continuous melody.⁴⁵

The same pitch class ordering of the introduction is used in the polyphonic choral writing at m. 295 (Figure 21); however, each part varies the rhythmic setting. The text is: “*Então começaram a cuspir sobre Ele, velando-lhe of rosto, dando-lhe punhadas e dizendo-lhe: ‘Adivinha’*” (Some began to spit on him; they blindfolded him and struck him and said to him: “Prophesy!”).

Figure 21: mm. 295-299

⁴⁵. Augusto Campos, *Música de Invenção* (São Paulo, Brazil: Perspectiva, 1998), 253.

As well as the counterpoint and elaborated fugal passages, the most important characteristic of Part V is that the formal structure is closely aligned to the textual structure. The scene of the scourging of Jesus is divided into two segments. The first segment is when the soldiers spit on him (described above), and the second occurs when they blindfold him and strike him in the face. This is based on the five pitch classes within the B diminished triad: B-(C#)-D-(E)-F. This passage also uses the (F-E) descending semitone. The composer again explores other contrapuntal procedures where all parts are in canonic imitation with a slight variation in rhythm and in the text setting from measure 303 to measure 307 (Figure 22).

300 *ff* *ff* *pp*
- bre E - le, ve - lan-do - lhe o
300 *ff* *mf*
a cus-pir so-bre E-le, ve - lan -
8 *ff* *mf*
E - le, ve - lan - do - lhe o ros - to
305 *ff*
ros - to dan-do-lhe pu-nha-das e di-zen-do-lhe:
305 *ff*
lan - do - lhe o ros - to dan-do-lhe pu - nha - das e di-zen-do-lhe:
8 *ff*
do - lhe o ros - to dan-do-lhe pu - nha - das e di-zen-do-lhe:
8 *ff*
dan - do - lhe pu - nha - das e di-zen - do - lhe:

Figure 22: mm. 300-308

The timpani's solo passage from measure 309 to measure 312 and the strokes in massive *crescendo* from *mf* to *ff* (mm.313-315) for the text: “*E os servos lhe davam bofetadas*” (And the guards greeted him with blows) may suggest the violence of striking Jesus in the face as seen in Figure 23.

309 **Qualquer homem:**

B

Adivinha.

Timp. 309 Furioso *ff*

313

S

E os ser-vos lhe da-vam bo-fe-ta-das

p ————— *ff*

313

A

E os ser-vos lhe da-vam bo-fe-ta-das

p ————— *ff*

313

T

E os ser-vos lhe da-vam bo-fe-ta-das

p ————— *ff*

313

B

E os ser-vos lhe da-vam bo-fe-ta-das

p ————— *ff*

Org.

2

1

3 16 ft only

313

Timp.

mf *f* *ff* ————— *ppp*

Figure 23: mm.309-316

The following section of Part V is also divided into two segments: the first segment relates the scene of Peter's identification by the high priest's maid, and the second segment relates the three times Peter denies Jesus. The first segment, as in the first section, is based on instrumental counterpoint: it is a fugue in five voices (m.314). The organ's left hand part introduces the new melodic line which is presented differently by the other voices. It is used in diminution with the organ's right hand and much slower diminution in the pedal (Figure 24).



Figure 24: mm.314-315

The harpsichord brings the fourth entrance in sixteenth-note augmentation. The fifth entrance of the theme is in the harpsichord's right hand part which contains eighth-note rhythms alternating with rests as seen in Figure 25.

Figure 25: mm.317-319

The composer's choice of two-voice choral writing with the meter change to 8/4 (m. 320) allows the complex instrumental fugato section to be heard distinctly. The voices with less complex setting can focus on presenting the narrative with the necessary attention devoted to the text. The sopranos and tenors carry the fugue's theme, whereas altos and basses sing the entire passage on a single F#.

In contrast to the elaborate polyphony by the instruments, Peter's denial (m.327) is set in canonic imitation by the choir with three entries in ascending line in G Dorian. An echo effect is obtained as the text is repeated three times, an allusion to how many times Peter will deny Jesus, almost as if the denials are heard in his mind (Figure 26).

Figure 26 shows a musical score for four vocal parts (Soprano, Alto, Tenor, Bass) in 8/4 time. The score is in G Dorian mode. The lyrics are: "E-le porém ne-gou,di-zen-do: **Pedro:** Não sei, nem compreendo o que dizes. E in-do-pa-ra fo-ra do". The Soprano and Tenor parts have a three-measure rest in the middle of the phrase. The Alto and Bass parts have a three-measure rest in the middle of the phrase. The Soprano and Tenor parts have a three-measure rest in the middle of the phrase. The Alto and Bass parts have a three-measure rest in the middle of the phrase.

Figure 26: m. 327

The tonal center shifts to F#. This change is emphasized in the organ's part at the moment Peter's identity is pointed once again by the high priest's maid (Figure 27).

The image displays a musical score for measures 329 to 331. The vocal parts (Soprano, Alto, Tenor, and Bass) are written in 4/4 time and feature a melodic line with triplets and a final note tied to the next measure. The lyrics for all parts are: "pá - tioo ga-lo can-tou ven-do-o no-va-men-te, a cri-a-da pos-se a di-zer aos pre-sen-tes:". The Organ part is in 4/4 time and features a complex melodic line with triplets and a final note tied to the next measure. The Timpani part is in 4/4 time and features a single note (F#) that matches the bass line of the organ. The organ part is labeled "Org." and the timpani part is labeled "Timp.". The organ part also includes the instruction "8 and 16ft" and the text "Criada: Este é um deles." above the staff.

S
329
pá - tioo ga-lo can-tou ven-do-o no-va-men-te, a cri-a-da pos-se a di-zer aos pre-sen-tes:

A
329
pá - tioo ga-lo can-tou ven-do-o no-va-men-te, a cri-a-da pos-se a di-zer aos pre-sen-tes:

T
329
pá - tioo ga-lo can-tou ven-do-o no-va-men-te, a cri-a-da pos-se a di-zer aos pre-sen-tes:

B
329
pá - tioo ga-lo can-tou ven-do-o no-va-men-te, a cri-a-da pos-se a di-zer aos pre-sen-tes:

Org.
329
Criada: Este é um deles.
8 and 16ft

Timp.
329

Figure 27: m.329

At the end of this choral passage the F# from the organ's pedal matches the F# of the timpani (m. 331), one of the few instances when the timpani's tone matches the bass line of the organ as seen in Figure 28.

The image shows a musical score for measures 330-331. It includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), as well as instrumental parts for Organ (Org.) and Timpani (Timp.). The lyrics are in Portuguese: "e Pe-dro de no-vo ne-gou. Pou-co de-pois al-guns dos que a-li es-ta-vam". The score is written in 2/4 time and features a complex, broken rhythm. The vocal parts are in a single line, and the instrumental parts provide a rhythmic accompaniment.

Figure 28: mm.330-331

The composer's use of broken rhythm for this entire passage suggests Peter's agitation and his desperate attempt to deny his relationship with Jesus. It is a significant moment in the passion setting when Peter denies Jesus for the third time; Prado chooses to keep this section remarkably simple. The line sung by sopranos only, in piano and in one same note: "*E neste momento o galo cantou segunda vez*" (And immediately a cock crowed a second time) draws attention to the climactic moment.

The instrumental passage that closes Part V is set in the same style as the introduction to this Part, and it points to Peter's desperate cry. Instrumental passages highlight the most important moments in the Passion. Prado adds an instrumental passage at the end of Part II after Judas' betrayal and at the end of Part V after Peter's denial. This allows time for audience reflection.

Leading into the second section of Part V, the timpani has a prominent passage with *crescendo* to *ff* and it has a decrescendo to *ppp* at the closing of Part V. Whether leading to a new section, opening a new part, or closing it, the timpani is always present and demands attention with enigmatic intention. It is not the purpose of this analysis to determine the meaning of the timpani in the course of the work, but there is much evidence that the instrument is of primary importance in the structure and development. Table 8 provides a synopsis of Part V.

Table 8: Synopsis of the Structure of Part V

Measure no.	Timpani tones	Voicing	Scale/Mode	Scene
282-294	D#-F#	Instrumental introduction	Pitch class ordering of the introduction	Jesus was condemned to death
1 st Part: 295-302	D#-F#	Choir in 4 parts counterpoint	Pitch class ordering of the introduction	Spitting on Him
2 nd Part: 303-314	D#-F#	Choir in 4 parts counterpoint	Ordering of five pitch classes: B-C#-D-E-F	Striking him in the face
1 st Part: 315-326	F#-C#	Instrumental fugal section	F# Dorian G Phrygian E Dorian/G	Peter is identified by the high priest's maid
2 nd Part: 327-347	C#-F#-C#	Choir with broken rhythmic figuration	Dorian F# major G Dorian	Peter denies Jesus three times
349-358	C#-G#	Instrumental closing section	Descending chromatic scale	Peter's repentance

Part VI: Mark 15:1-14

In Part VI the choir sings the only turba chorus. The cry of the Jews, “Crucify him,” is done through an elaborate choral section. The first section of Part VI is intoned by women in the interval of a P4 (A, D), and they alternate the narrative with the men. Tenors and basses sing a P4 (B, E) as the women hold the last vowel. The two fourths are heard in juxtaposition. Splitting the choir between men and women in juxtaposed fourths provides another compelling effect of the choir.

The composer provides with variety in the choral writing using only women’s voices in the second part of Pilate’s interrogation of Jesus. The men are silent until their strong entrance on “Crucify him.”

Prado withholds any musical intensification until the name of “Barrabas” is mentioned. At this moment the composer notated a *crescendo poco a poco* that culminates in the cry of the Jews.

There are other instances where the composer indicates changes of pacing and tone. Prado places a fermata on the verb “*respondeu*” (answered); the fermata before Pilate’s next line suggests that he was contemplating the situation before moving on. A sign is placed at the beginning of the text “*Porque ele sabia que fora por inveja que os príncipes dos sacerdotes O haviam entregado*” (For he knew that it was out of envy that the chief priests had handed him over). This can be an indication to prepare the women to deliver this text with a different tone, as explaining Pilate’s reflective thoughts.

The scene of the crowd shouting heatedly for the crucifixion of Jesus is remarkable in every setting of the passion, and this one is no exception. The composer creates an elaborate

section for the choir marked by counterpoint, incisive rhythm, contrasting dynamic changes, and sudden *crescendos*.

Tenors and basses, previously silent, introduce the cry of the Jews in a rhythmic accented motif in *ff* that matches the rhythmic structure of the word “*Crucifica-o*” (“Crucify him”) in Ab, an octave apart (Figure 29).

379

S

Eles gritavam com mais força ainda:

A

379

T

8

ff Cru - ci - fi - ca - o

B

ff Cru - ci - fi - ca - o

Figure 29: mm.279-280

The four-part canonic imitation (basses/tenors/altos/sopranos) is one of the most intense moments of the work. Its rhythmic and incisive counterpoint with *crescendo* from *p* to *ff* makes the crowd’s demand realistic and persuasive. The last cry is in *fortissimo* with the semitone (D#-E) between men and women at m. 393. Once again, the timpani adds much to the passage, as it plays in counterpoint with the choir as seen in Figure 30. The Table 9 that follows Figure 30 provides a synopsis of Part VI.

The musical score for measures 390-393 is presented in two systems. The first system covers measures 390-392, and the second system covers measures 392-393. The vocal parts (Soprano, Alto, Tenor, Bass) and Timpani are shown. The lyrics are 'Cru - ci - fi - ca - O'. The score includes dynamic markings such as *p*, *f*, and *ff*.

Measure 390: Soprano (S) and Bass (B) enter with a half note, followed by Alto (A) and Tenor (T) with a half note. The lyrics are 'ci - fi - ca - O'. The Timpani (Timp.) plays a rhythmic pattern of eighth notes.

Measure 391: All vocal parts continue with the lyrics 'Cru - ci - fi - ca - O'. The Timpani continues with the rhythmic pattern.

Measure 392: All vocal parts continue with the lyrics 'Cru - ci - fi - ca - O'. The Timpani continues with the rhythmic pattern.

Measure 393: All vocal parts continue with the lyrics 'Cru - ci - fi - ca - O'. The Timpani continues with the rhythmic pattern.

Figure 30: mm.390-393

Table 9: Synopsis of the Structure of Part VI

Measure no.	Timpani tones	Voicing	Scale/Mode	Scene
359-367	Tacet	Ladies / Men	Intoning in 4ths	Jesus before Pilate
368-379	C	Ladies only	Tritones and smaller intervals	The feast day – Barrabas
380-393	C	Choir 4 parts Counterpoint	Chromatic scale	Cry of the Jews “Crucify Him”

Part VII: Mark 15: 15-25

In Part VII the composer explores the organ's dense and rich sonorities to support the narrative's increasing intensity toward the crucifixion. Of major importance is the use of the choir in combination with the organ and harpsichord. It is also relevant to consider the formal structure in alignment with the narrative.

This part is divided into three sections; the first of the three sections includes Pilate's decision and the mocking of Jesus. The choir intones the text in unison in a chromatic scale, where each portion of the narrative is intoned one pitch at a time. At the beginning, the composer suggests *pp* and *crescendo poco a poco*. A very soft dynamic at the start of Part VII allows the gradual *crescendo* to achieve *fff* in the sentence: "*Quando o crucificaram*" (When they crucified Him).

The organ is introduced when the choir has reached the pitch class 4 (E-natural); this is also the organ's first note, and its part is notated as '*crescendo poco a poco*.' As the narrative builds in intensity, so does the organ. In the narrative at this moment, Jesus is led away to the praetorium. Other notes are added in the organ part, forming a rich and sonorous chord. The mutation of the organ's sound helps with text-painting, and it gradually increases in intensity to accommodate the narrative's sequence of events leading to the crucifixion.

The organ provides the change in intensity as it becomes progressively louder and more resonant. The addition of tones and the mutation of others resemble Messiaen's chords of resonance. The first chord formed in the organ is Em, characterized by the superposition of thirds. The addition of scale degree 6 (A), a chord with an added sixth, is common in Messiaen's compositional language.

The chord progression reaches Am when Jesus is taken away to be crucified at m. 404. The Am chord is altered featuring thicker texture for the purpose of sound exploration. Figure 31 presents the new sonorities prevenient from the Am chord.

The image displays a musical score for measures 404 through 410. It consists of four staves: Soprano (S), Bass (B), Organ (Org.), and Tympani (Timp.). The Soprano and Bass staves are in 4/4 time and feature a vocal line with the lyrics "O crucifear." The Organ staff is in 4/4 time and features a complex, multi-layered texture with many overlapping notes and chords, some of which are circled. The Tympani staff is in 4/4 time and features a rhythmic pattern of eighth notes. The score is marked with measure numbers 404, 405, 406, 407, 408, 409, and 410.

Figure 31: mm.404-410

The second section of Part VII begins at m. 413 when Simon of Cyrene takes up the cross on the way to Golgotha. In this section the choir sings in four parts. The harpsichord and the organ play alternating chords along with the choir's chords. The manuscript does not clearly indicate where these chords should be placed; aligning each of them with a strong syllable or a key word of the text seems to be the best placement of the organ's chords. Conversely, the harpsichord's chord changes are aligned with the choir's changes as seen in Figure 32.

The musical score for measures 416-418 is presented in five staves. The Soprano (S) and Bass (B) staves show vocal parts with lyrics: 'para levar a cruz de Jesus e o conduziram ao lugar chamado Golgota.' The Harpsichord (Hpschd.) and Organ (Org.) staves show complex chordal textures with multiple notes per staff. The Timpani (Timp.) staff shows a rhythmic pattern with a wavy line indicating a tremolo effect.

Figure 32: m. 416

The chord progressions of the harpsichord and organ are characterized by both the juxtaposition of 5ths and triads from different chords. These chords change for each instrument, mimicking the alternating men's and women's choir parts. The chordal mutation is characterized by the addition of new tones that are explained by the composer as "*tons peregrinos*"⁴⁶ and used momentarily for the sound effect they provide.

⁴⁶. Monica Farid Hassan, *A relação texto e música nas canções religiosas de Almeida Prado*.

The third section of Part VII begins when Jesus is given wine mingled with myrrh at m. 419. The instrumental combination changes once again. At this point, the harpsichord stops, and the organ maintains the same chord until the end of this part. As the harpsichord is silenced, the only sound heard is the unrelenting organ chord combined with the timpani's roll as seen in Figure 33. This effect draws attention to Jesus and to the significance of this moment in the passion story.

The musical score for measures 419-422 is presented in two systems. The first system covers measures 419 to 421, and the second system covers measures 422 to 422 (likely a typo for 423).

System 1 (Measures 419-421):

- Soprano (S):** Measures 419-421. Lyrics: "vinho com mirra. Ele porém, não o tomou. Após O terem".
- Bass (B):** Measures 419-421. Lyrics: "vinho com mirra. Ele porém, não o tomou. Após O terem".
- Organ (Org.):** Measures 419-421. A sustained chord is played throughout the section.
- Timpani (Timp.):** Measures 419-421. A roll is played throughout the section, marked with *ff* (fortissimo).

System 2 (Measure 422):

- Soprano (S):** Measure 422. Lyrics: "crucificado, eles partilharam as suas vestes fazendo sortes".
- Bass (B):** Measure 422. Lyrics: "crucificado, eles partilharam as suas vestes fazendo sortes".
- Organ (Org.):** Measure 422. A sustained chord is played throughout the section.
- Timpani (Timp.):** Measure 422. A roll is played throughout the section, marked with *ff* (fortissimo).

Figure 33: mm. 419-422

The moment of the crucifixion offers a striking passage with the choir in juxtaposed fourths (A, D) and (Bb, Eb). The final set of juxtaposed fourths is (C, F) and (B, E), which incorporates two semitones and leads to a Dm in its first inversion for the last line: “*Quando o crucificaram*” (when they crucified Him) in quarter notes, with accents on each syllable in a *crescendo* to *fff*. Again the composer uses the accents on each syllable to emphasize the text’s delivery.

The organ and timpani contribute to the composer’s exploration of timbre. The composer chose the juxtaposition of Dm and B major seventh chord (A, D, F, B, D#, F#, A#) with the organ pedal in E and the timpani with the roll in G to end Part VII (Figure 34), which is the most dramatic moment in the passion story.

The musical score for measures 424-426 is presented in four staves. The top two staves are for the choir, with Soprano (S) and Bass (B) parts. The lyrics 'quan - do o B - b - fi - ra - ram.' are written below the notes. The bottom two staves are for the Organ (Org.) and Timpani (Timp.). The Organ part features a sustained chord with a crescendo leading to a fortissimo (fff) dynamic. The Timpani part features a roll in G, also marked with a fortissimo (fff) dynamic. The measure numbers 424, 425, and 426 are indicated at the beginning of each staff.

Figure 34: mm.424-426

Remarkable in Part VI is the changes in the organ’s chord: new sounds and colors are formed to increase the intensity of the narrative. The organ’s chord is altered but its sound is sustained with no break; it becomes progressively louder and more penetrating as the crucifixion

becomes imminent. The trajectory from Am (when Jesus was taken to be crucified) to Dm (the moment Jesus is crucified) is marked by the sound exploration of the Am chord and the final arrival to Dm at the end of Part VII. The organ's powerful sound is essential to the dreadful moment of the crucifixion. It has been associated with Jesus in the narrative and at the crucifixion, it contributes with massive sonority to emphasize this dramatic moment of the Passion. The timpani does not play again until the moment that Jesus dies. Table 10 provides a synopsis of Part VII.

Table 10: Synopsis of the Structure of Part VII

Measure no.	Timpani tones	Voicing	Scale/Mode	Scene
395-403	C	Choir in unison with organ and timpani	Ascending chromatic scale – leads to Am	Pilate succumbs to the crowd
404-410	C		Am	Scourging of Jesus Jesus is taken to be crucified
411-418	C (organ pedal E, F, G, A, Bb, C, C, D, E) G	Choir in 4 parts with organ and harpsichord	Em, Dm, Cm, Fm, Gm	The way to Calvary
419-426	G (pedal organ E)	Choir in 4 parts with organ and timpani	Dm/B7+	The Crucifixion

Part VIII: Mark 15: 26-45

In Part VIII the organ's essential characteristic of sustaining the sound of one chord is again employed to build intensity and draw a gradual *crescendo* to a massive *fortissimo*. In radical departure from previous sections, Prado uses one chord; it remains the same throughout part VIII.

The rhythmic setting of the text again accommodates the natural rhythm of the words very closely, and the musical setting favors text painting. The text: “*Com Ele foram crucificados*

dois ladrões” (With him they crucified two thieves) is set for alternating altos and sopranos, suggesting the two thieves. The altos (stage left) are positioned at the opposite side of sopranos (stage right). The spatial dichotomy, along with the distinction of the sopranos’ melodic line an octave higher than altos, can reinforce the idea of the two men crucified by Jesus as seen in Figure 35.

The musical score is divided into two systems, each with three staves. The top staff is for Soprano (S) and Alto (A) voices, the middle for Organ (Org.) in treble clef, and the bottom for Organ (Org.) in bass clef. The key signature is one sharp (F#).

System 1 (mm. 434-435):

- Staff 1 (S/A):** Measures 434 and 435. Measure 434 contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Measure 435 contains a half note (D5) followed by a quarter rest. The lyrics are: "Com E-le fo-ram cru-ci-fi-ca-dos dois la - drões: Um a su-a di-rei-ta e ou-tro a su-a es-quer-da."
- Staff 2 (Org. Treble):** Measures 434 and 435. Measure 434 has a whole note chord (F#4, A4, C5). Measure 435 has a whole note chord (D5, F#5, A5).
- Staff 3 (Org. Bass):** Measures 434 and 435. Measure 434 has a whole note chord (F#3, A3, C4). Measure 435 has a whole note chord (D4, F#4, A4).

System 2 (mm. 436-437):

- Staff 1 (S/A):** Measures 436 and 437. Measure 436 contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5). Measure 437 contains a half note (D5) followed by a quarter rest. The lyrics are: "As-sim foi cum-pri-da a Es - cri - tu - ra que diz: Ele foi enumerado"
- Staff 2 (Org. Treble):** Measures 436 and 437. Measure 436 has a whole note chord (F#4, A4, C5). Measure 437 has a whole note chord (D5, F#5, A5).
- Staff 3 (Org. Bass):** Measures 436 and 437. Measure 436 has a whole note chord (F#3, A3, C4). Measure 437 has a whole note chord (D4, F#4, A4).

Figure 35: mm. 434-437

When the narrative is delivered by basses in two parts (E, B) at the text: “*Tendo chegado a hora sexta, as trevas estenderam-se sobre toda a terra até a hora da nôa*” (At noon darkness came over the whole land until three in the afternoon), the shift from women to basses provides a significant effect as the tone of the narration becomes darker.

The text painting continues with the semitone (B, C) added to the organ’s chord at the word “*trevas*” (darkness). The basses singing in P5 (E, B) move in descending parallel fifths to (B, F#) at the word “*abandonastes*” (forsaken me). It changes to a tritone (C-F#) and emphasizes the crucial moment of Christ’s inevitable death. The basses intone the line of Jesus’s death very loudly in the same tritone (C#-F): “*Jesus, porém, lançando um grande grito, expirou*” (Jesus gave a loud cry and breathed his last). This line is underlined. It is to be pronounced with strong articulation and projection of the words from *mf crescendo* to *fff*. The use of the tritone, combined with syllabic accentuation and dynamic changes, again emphasizes the text.

Again the composer employs the organ and timpani combination at the crucial moment of Jesus’s death. The organ at this point plays the loudest sound of the setting with the powerful and resonant cluster (B, C, E, A, B, D#, E, F), with C# in the pedal as seen in Figure 36. The timpani’s roll returns with a roll in C. It does not appear in Part VIII other than at this moment. The dissonance between the C# in the organ pedal and the C-natural of the timpani roll is essential to the significance of this passage. This same dissonance will be reinforced at the very end of the work.

B

446

Cresc.

Org.

446

Cresc.

Cresc.

446

Cresc.

Timp.

446

Cresc.

Cresc.

Cresc.

The organ's resonant chord is silenced after Jesus's death. The composer enhances this memorable moment with a measure of silence with a fermata (m.448). The metronome mark in this measure prepares the instruments for the next passage (Figure 37).

The image shows a musical score for the song "The Rose Tree". It features four staves: Organ (Org.), Violin (Viol.), Viola (Vla.), and Timpani (Timp.). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The tempo is marked as ♩ = 116. The Organ part has a melodic line with a repeat sign at the end. The Violin and Viola parts have a similar melodic line. The Timpani part has a single note. The score is for measures 447 to 448.

The instrumental passage that follows Jesus's death is written in one measure of 7/4 and played three times. The first time is *forte* with *crescendo* to *fortissimo*, the second time is *piano* with a *decrecendo* to *pianissimo*, and the third time is played *fortissimo*. This passage uses all

pitch classes and consists of tritones and major 7th intervals played in alternation in each of the hands in the harpsichord: B, F / E, D# / D, C# / F#, C / A, Bb / G#, G. These notes are from the pitch classes ordering from the introduction of the work, which was used in the introduction of Part V and now at the end of Part VIII. It creates a disturbing and frantic effect. While the harpsichord part is filled with triplets in octave displacement, the organ plays only two intervals consecutively, but holds these until the end of the measure as seen in Figure 38.

1x = f < ff
2x = p > pp
3x = ff

Hpschd.

Org.

Timp.

Repetir 3 vezes

ff

Figure 38: m.449

The heavy and marked rhythm of the tympani, in addition to the contrasting dynamic changes, is vital to the overall effect. The timpani's reply to the most dreadful moments of the narrative is effective and unflagging. Once the instrumental passage ends and the timpani's last triplet has been played, the timpani's roll in C returns, continuing until the closing segment.

The choir completes the narrative in speaking voice. From the moment the veil is torn apart and the centurion declares that Jesus was really the Son of God to the moment Pilate grants permission to Joseph of Arimathea to take Jesus' body from the cross, the long text is delivered

with no dramatic emphasis accompanied by the timpani's roll in C. Table 11 is a synopsis of Part VIII.

Table 11: Synopsis of the Structure of Part VIII

Measure no.	Timpani tones	Voicing	Scale/Mode	Scene
427-430 431-433 434-436 437-440		Organ introduction Altos only Sopranos and altos Sopr (D) Altos (C#)	Dm Organ cluster D#, E, B, E, F Organ cluster Ab, G, D#, E, F	The inscription: King of the Jews Two thieves
441-448	C (is back only at the moment Jesus died)	Basses: E, B Basses: B, F# Basses: C, F#	Organ cluster B, C, A, B, D#, E, F Organ cluster B, C, E, A, B, D#, E, F	Death of Jesus
449	C	Instrumental passage	Pitch classes ordering from introduction (tritone and M7)	
450-452	C	Choir (speaking)		Centurion / Joseph of Arimathea

Part IX: Mark 15:46-47

To end his Passion setting, Prado chose the same choral writing used in the Part I (from m. 135) when Jesus returns to His disciples and finds them sleeping for the third time. The composer's decision to reuse material from the first part of the work indicates his intention to maintain coherence and balance in a manner relatively simple.

Two items become particularly relevant in this closing section: the timpani's tones in disagreement with the choral tones, and the considerable change in the rhythmic figuration of the choral part. The text: "*Envolveu-O no lençol / e depositou-O no sepulcro / que havia cavado na rocha*" (Wrapped him in the linen cloth, and laid him in a tomb that had been hewn out of the rock) may be analyzed in three parts: the first part of this sentence is in quarter notes, stepwise with parallel motion. The second is in eighth-note rhythm. The descending stepwise motion in

the sopranos' line suggests the action of placing Jesus' body in the tomb. The final part is in triplets (3:2 quarter notes), rushing the narrative pace and bringing the work to an end quickly.

The conclusion of the work is marked by the importance of the timpani. The timpani's roll in C from the previous part moves to G-natural. It is significant to observe the tension between G# in the choral part against the G-natural of the timpani, since the half step between the timpani's tone and the other instruments is an important feature found in the work. When the stone is rolled from the door of the sepulcher in the narrative, the timpani's roll moves to C, the resting tone of the work (Figure 39). The analogy concludes Jesus's mission with the closing of the sepulcher.

The musical score for measures 465-468 shows five staves. The vocal staves (Soprano, Alto, Tenor, Bass) are in treble and bass clefs, with lyrics in French. The timpani staff is in bass clef. The score shows a transition from a 3/4 time signature to a 2/4 time signature. The lyrics are: 'de-pois ro-lou u-ma pe-dra a-té a-en-tra - da da se-pul-tu-ra.' The timpani part shows a roll from G-natural to C-natural.

Figure 39: mm.465-468

The last notes heard in the choir part are F# and C#. As the other voices stop, the sopranos hold C# for one more measure when the dissonance of a half step with the timpani's C-natural is heard more distinctively. This conflict finally ceases when the soprano stops the C#, leaving only the C-natural of the timpani with a *decrescendo* to *ppp* that fades away (Figure 40). The timpani closes the passion setting; it has been important in leading to new sections, making important transitions, and in indicating changes in characters. Its significance is remarkable even though its meaning is still enigmatic. Table 12 that follows Figure 40 is a synopsis of Part IX.

469

S

469

A

Coro tacet

T

8

B

469

Timp.

dim. pouco a pouco até sumir

472

S

472

A

T

8

B

472

Timp.

FIM

ppp

Obs.: A linha teatral desta paixão deverá ser realista, sóbria e com espírito religioso.

Santos, 15/02/67
(Dedicada a meus pais)

Figure 40: mm.469-474

Table 12: Synopsis of the Structure of Part IX

Measure no.	Timpani tones	Voicing	Scale/Mode	Scene
453-458	G	4 parts: homophony	F# dorian	The descent from
459-464		Sopranos and altos	E Major	the cross
465-473	C	Tenors and Bases	B Dorian/Locrian with C# & F#	The burial

CHAPTER 5: PERFORMANCE CONSIDERATIONS

Almeida Prado's *The Passion of our Lord Jesus Christ According to St. Mark* for choir, actors, harpsichord, organ and timpani is considered a chamber work. A performance of the work is approximately 60 minutes in length. The flow of the scenes should be preserved in order to maintain the simple religious character of the Markan passion narrative. Additional time between scenes could rob the narrative of its appeal, especially its unique sense of anonymity.

The score does not include suggestions of where the choir, actors, or musicians should be placed on the stage, and nothing is mentioned about the type of harpsichord or organ to be used. It is suggested that Jesus be positioned on the organ side of the stage, because of the association of the organ with Jesus. It can be inferred that the other leading characters should then be positioned alongside the harpsichord. The reasoning for the keyboard placement includes both acoustical considerations and the distinctive uses of the harpsichord and the organ in Prado's setting.

Choral works like the Passion represent the genre of choral music that is most likely to be well received in churches and concert halls. Because it is a modern work composed in the second half of the 20th century, it requires competent musicians to learn the work and perform it well. The singers need not be professional musicians, but they must be well trained in aural skills and vocal technique to sing in tune and with a critical sense of rhythm and phrasing. The singers must possess good knowledge of the language and speech patterns so the text can be enunciated correctly and expressively. If lacking these elements, a conductor should carefully consider whether or not to attempt the performance of this work.

Considerations on the Performers

The Choir

The choir should consist of twenty-four to thirty-two singers, six or eight singers per part. The spatial distribution of the choir should favor resonance and dynamic contrast. Singers should stand with enough distance between them to allow them to hear and sing with freedom and eloquence.

The choir carries the narration in this setting. This is the most important part of the passion and differs from traditional passion settings, where the chorus sings the parts of the turba, the disciples, and the soldiers. The narrative point of view is neutral omniscient, and it does not contribute reflective or individual observations. The absence of such commentary is a distinguishing characteristic of this passion setting when compared to masterpieces by the North German Reformation composers of the Baroque era. The absence of arias means that narrative is unbroken, and the choir focuses on the delivery of the text without losing its significance.

The singers should be selected for their ability to sing in tune (dissonant passages) and with eloquence. The singers' speaking and singing vocal tone must be flexible and colorful to adjust to both the demands of the declamatory style and to the many narrative changes. Prado's setting provides many opportunities to explore the choir's expressive vocal potential. The complex music is not meant to attract or enchant, but rather to carry the religious character of the work.

Simplicity and seriousness must be the focus of the performance. Although the choir is challenged to sing dissonant and counterpoint sections, austerity and reverence are requisites. The performers should aim for accuracy, sincerity, and devotion in all of the musical aspects of the work, as this work would sound unexpressive otherwise.

The Instruments

The harpsichord, the organ, and the timpani provide the sound effects and support the chorus; their respective parts are as significant as those of the actors and choir. With a knowledgeable organist, an electronic organ would suffice for the resonant chords and massive sonorities, but a pipe organ would be preferable.

The timpani is used throughout the work, mostly in dissonance by a semitone with the notes of the chorus and instruments, enhancing the sense of anguish and suffering. The timpani indicate the meaning of each passage using incisive rhythmic figuration and dynamic change, marking the mood, tempo, and dramatic narrative elements. It is suggested that the timpani be placed near the organ because it carries the tonal relationship of the work, all the while suggesting the essence of the work by its rhythmic figuration.

The harpsichord parts present some challenges for the player, including chords with intervals larger than an octave and rhythmic passages in octave displacement. Often the harpsichord is expected to make significant dynamic changes, or to sustain chords for three beats or longer. All chords in the harpsichord are arpeggiated. By keeping the keys down the sound is sustained long enough for the effect expected. The harpsichord player can vary the speed of the arpeggion of chords in the harpsichord in order to vary the duration and intensity of these chords.

Almeida Prado was familiar with the modern harpsichords of Neupert, Sabathill, Challis and Dolmetch, and it is believed that he composed this work with one of these instruments in mind. The use of the modern harpsichord from the “revival” period, the turn of the 20th century, is recommended because of the changes in volume. These instruments typically have a pedal register at either 16’ and 8’ or 16’, 8’, and 4’ pitch operated by a foot pedal which controls the

volume like the swell pedal of the organ.⁴⁷ Through clever manipulation of pedals and registration, it is possible to create the impression of *crescendo* and *fortissimo*.

The Conductor

The strength of Prado's setting is its clear division of the work into scenes. As the choir achieves confidence with the outline of the drama and its part in it, interaction with both actors and instruments is guaranteed. The conductor assumes the major responsibility of coordinating the interaction while inciting dramatic intensity. The coherence and continuous flow of this setting is dependent upon the conductor's feeling for the work's dramatic and religious character.

The pace and timing are in the conductor's hands; he or she must follow carefully the metronome markings in the score, although Prado's meticulous tempo markings allow for variation to best fit performer preference. Tempo is notated in quarter notes that point to the pace of the recitation tone of the narrative. There are a few instances where the tempo marked is slightly faster and the rhythmic figuration challenges the accommodation of the text.

There are many instances where the tempo marking is slow (63) and the singers must project the tone and support the lines with energy, focus and control. The composer intended the text to communicate clearly even through complex counterpoint passages. For these, he chose a moderate tempo marking; thus the choir can confidently sing the counterpoint with its melodic, rhythmic, and harmonic implications, all while communicating the text intelligibly. The conductor is entrusted the responsibility to prepare the choir for the changes in tempo and clearly indicate how to approach each section of the work with precision and energy.

⁴⁷. Karrin Ford, "The Pedal Clavichord and the Pedal Harpsichord," *The Galpin Society* 50 (March 1997): 177.

The conductor should stand in front of the choir, able to watch the actors on both sides of the stage. He or she would control the pace of the narrative as well as the actors and instruments on the stage. Many changes that occur in the work are intimately related to text declamation and narrative flow, and these changes enhance the work's continuity. The conductor's confidence and direction are reflected in the work's successful rendition.

Rehearsal Considerations

The successful performance of the work requires a detailed rehearsal plan to learn the work in depth and to precisely observe its musical and textual aspects. The choir will need analytical explanations on the formal and musical structure; these should be intended to demonstrate the work's intrinsic quality, the techniques involved in its conception, and its purpose. Gordon noted that works of this period feature writing that "is severely formal, economical, carefully thought out."⁴⁸

A successful rendition of the work can be achieved when the choir achieves confidence with the many changes in the tonal center and modality, as well as tuning chromatic passages, semitones, tritones, large leaps of 7ths and 9ths, irregular rhythmic figurations, and changes in meter. The essence of the work cannot be communicated without attention to these elements. Once comfortable with these aspects, the choir can concentrate on the expressive communication of the text. Singers must have excellent voice control and feel comfortable with the work in all of its distinct interpretative aspects. When the choir becomes familiar with the work, it must concentrate on its interpretation.

⁴⁸. Philip Gordon, "Rehearsing Contemporary Music," *Music Educators Journal* 37, no. 1 (September-October 1950): 40.

The following rehearsal stages are offered as a possible means of teaching this challenging work. The first stage of the rehearsal process should focus on the following: 1) counterpoint and canonic imitation, including the interweaving of melodic lines; 2) homophonic passages with rhythmic implications; 3) singing in unison chromatic melodic segments; 4) dissonant intervals: semitones, tritones, major and minor 7ths and 9ths; 5) singing in juxtaposed 4ths and 5ths.

The second stage of rehearsal should focus on textual delivery, especially how singers achieve uniformity in tone, volume, and intensity as they follow the composer's notations and observe specific effects. Nuances and shades of vocal sound must be explored in both sung and spoken text and when intoning text. Achieving uniformity of expression and intensity for the choir's varied roles in the narrative presents challenges.

The rhythm of the music is dependent upon the rhythm of the words and thus the study of the Portuguese language is necessary. The words can be read aloud so that the musical rhythm becomes more intelligible. The second stage of the rehearsal process should include the following points: 1) intoning in ascending chromatic scale; 2) intoning in 4ths and 5ths; 3) working on the speaking voice and the declamatory style; 4) working on dynamics, accents and articulation, and the natural rhythm of the language; 5) speaking to the text with attention to breathing and the emphasis of key words.

The third stage of the rehearsal process should be devoted to the interaction between the choir, the instruments, and the actors. One rehearsal should be devoted to transitions so that everyone can be aware of the instrumental passages, the effect they provide, and how they connect the scenes. Another should focus on the coordination between the narrative (choir) and

the direct dialogues (actors). The last rehearsals should focus on the interaction between all performers, consistent transitions, and the continuous flow of the narrative.

Singing modal scales can help the singers with accuracy on the modal passages. To assist the change from one mode to the next, an understanding of the similarities between the modes is helpful. In the chromatic passages, when the singers are to sing half steps in the same melody, it is important to observe the relation of these pitches to surrounding notes.

Tritones and semitones are found frequently throughout the work, so the singing of these intervals in different contexts will help the choir to sing them easily and accurately. The intervals of 7th and 9th, major and minor, are used in ascending and descending directions, and usually in melodic segments; their purpose is to sharpen the melody and expressively communicate meaning. The pitch combinations that form these intervals “are important for sending and receiving affective information.”⁴⁹ Singers can relate to the meaning of the words and text-painting, coloring the melodic line with these intervals. The emphasis on text-painting can motivate singers to sing these intervals accurately.

Although instrumental interludes often support the choir, there are many instances in this setting where the choir has no pitch reference to rely on for its starting notes. It is recommended that section leaders use a tuning fork to provide the starting notes to their sections.

The singers have ample opportunity to explore dynamic changes, as the notation ranges from *pp* to *fff* for the choir. There are occasional *subito pianissimos* where the choir’s entrance follows a very loud instrumental passage, and there are massive and sudden crescendos in one

⁴⁹. Norman D. Cook, *Tone of Voice and Mind: The Connections between Intonation, Emotion, Cognition and Consciousness* (Philadelphia: John Benjamins Publishing Company, 2002), 99.

measure that require focus and intensity from all singers. Individual effort could come across as unpleasant and forceful, hindering the collective character of the passage.

Table 13 provides a guide for the rehearsal plan of the work. It is suggested that the work be rehearsed with emphasis on specific musical elements at each rehearsal.

Table 13: Rehearsal Plan Chart

Musical elements	Part	Measure no.
Counterpoint and canonic imitation	Part II	180-186
	Part III	208-216
	Part V – section 1	295-307
	Part V	327
	Part VI – turba chorus	380-393
Homophonic passages with rhythmic and tonal implications: meter changes, asymmetric meters and dissonant intervals	Part I	63-67
	Part I	96-108
	Part I	120-125
	Part I	130-131
	Part I	140-146
	Part V – section 2	320-325
	Part IX	
Broken rhythm, insertion of rests	Part I	63-67
	Part II	159-164
	Part V	328-342
Singing in unison chromatic melodic segments and modal scales	Part I	44-54
	Part I	175-180
	Part III	223-229
Singing in two parts modal/chromatic segments	Part I	56-60
	Part I	73-80
	Part I (in three parts)	85-91
Dissonant intervals: semitones, tritones, major and minor 7 th s and 9 th s	Part I	56-59
	Part I	85-57
	Part VIII	
Singing juxtaposed 4 th s	Part VI	
	Part VII	
Intoning in ascending chromatic scale	Part VII	
Intoning in 5 th s	Part VIII (men only)	
Working on declamatory style, including dynamics, accents, and articulating the natural rhythm of the language	Part IV	

Preparing the Choir to Speak the Text

Techniques to develop unity of intensity and articulation are important. For the choir to perform in a unified manner, it is necessary to carefully study the text's metrical structure, or prosody. Prosody is divided into three parts: rhythm or tempo of speech, changes in the intensity or loudness of the voice, and changes in pitch (intonation). Timbre, or pitch quality, also influences prosody.⁵⁰ The combination of rhythm, intensity, and timbre point to the declamatory style.

Intentional changes in speech, and the rising and falling of pitch, allow expressive and eloquent delivery of text. Linguists agree that when speaking, the tone of the voice can vary over approximately a fifth (seven semitones). This variation can be accentuated by age and gender, influencing pitch production.⁵¹ Such intentional changes in speech, when unified, represent challenges for the singers. Through multiple collective recitations of the text, uniformity of tone and intensity can be achieved along with the rising and falling of each line. Tone of voice implies that the meaning of the text must match words and intonation, so the "verbal message and the tone of the voice will tell the same message."⁵²

Aspects of the Treatment of the Portuguese Text

Good treatment of any text is equivalent to the understanding of its natural phrasing and the way the words, syllables, and vowels are connected or disconnected. In Portuguese special attention must be given to hiatus and diphthongs, when two vowels are to sound either together (diphthongs) or separately (hiatos). Consideration must be given to the vowels I and E, as they

⁵⁰. Gordon, *Music Educators Journal*, 101.37, 38.

⁵¹. Cook, *Tone of Voice and Mind: The Connections between Intonation, Emotion, Cognition and Consciousness*, 107.

⁵². Ibid., 95.

are bright and most appropriate for the high register. The vowel U is dark and most appropriate for the low register, and vowels such as A and O sound better in the middle register. Familiarity with the phonetic phenomenon of how the sounds of the words are produced is also important. Converting diphthongs to hiatus and vice-versa are frequent errors.

When a work is sung in Portuguese, it is important to consider the nasality of the language, which produces an unpleasant effect in the timber, depriving it of its natural brilliance. This problem is aggravated in the high register of the vocal range; it requires care and attention so that the musical setting does not ruin the most natural emission of the text.

Singers can speak as well as they can sing; however, the speaking sound does not have the same projection as when one is singing. The rhetorical quality of the voice—theatrical, dramatic, and intense—becomes as essential to the singer as vocal training. The singing voice requires tonal clarity, whereas the spoken word requires intelligibility and intensity. The composer has to deal with the dual aspect of the vocal treatment when composing a work for the singing and speaking choir, as in Almeida Prado's *Passion*.

Prado chose to use the choir for singing, but for a considerable portion of this setting, he used the choir to speak the text. The long text of the passion narrative can be tedious for the audience; to prevent such a problem, attention must be devoted to the sound and rhythm of the words, their meaning, and how the composer masterfully explored voice potential.

Staging and Acting Considerations

Although Prado's *Passion* setting includes actors to deliver the direct dialogues, the composer did not indicate that the work should be staged. Prado probably intended his passion setting to be zealous in the representation of the trial, suffering, and death of Jesus by including the following note to the performers at the end of his passion setting: "The theatrical line of this

passion must be realistic, somber, and with religious spirit.” His instruction call for the question of staging the drama, therefore, the author of this monograph believes that inclusion of staging and acting are both appropriate and feasible having studied and carefully evaluated the setting’s characteristics. The use of actors is appropriate to enhance the narrative delivery, and the performance of the work is most effective with the inclusion of staging and acting.

Preliminary considerations of how the dramatic representation of the passion story is viewed are important in making decisions about the use of actors and acting. In America, representation of the passion of Christ encountered strong opposition in the 1880s; religious leaders defended their position arguing that “the theatrical community should not make money from religious [sic] most sacred story.... Commercial theaters are profane places which stage sensational work. Inevitably the passion play will be sensationalized both in fact and by context.”⁵³ This resistance was against any theatrical manifestation, secularization, and commercialization of religious themes. Protestants argued that the theatrical representation of religious themes, especially the passion of Christ, was an abomination regarded as “sacrilegious use of the most sacred thing of our religion.”⁵⁴ It was unacceptable that the theater would ever be the proper place for the representation of the passion story.

Twentieth century theatrical representations of the passion story changed significantly and became “an entirely respectable religious exercise.” The change came through the gradual

⁵³. Charles Musser, “Passions and the Passion Play: Theater, Film and Religion in America, 1880-1900,” *Film History, Institutional Histories* 5, no. 4 (December 1993): 426.

⁵⁴. *Ibid.*, 427.

dissolution of the Protestant reaction against the theater and theatrical representation of religious themes.⁵⁵

Although staging the passion of Christ found resistance in America, it was always regarded with much enthusiasm and devotion in Brazil, and represented an integral part of the nation's cultural and folkloric manifestations. Catholicism, considered Brazil's predominant religious sect, promotes celebrations during Holy Week that attract devotees and tourists from all over the world. These celebrations include the dramatization of the passion narrative as well as other events of the life of Christ. A highlight of these celebrations is the traditional procession called "*Via Crúcis*," in which devotees walk miles and pay homage to Jesus as he carried the cross to Calvary (Golgotha); some devotees carry a wooden cross through the long procession. Another part of the ritual is the stoning of a mannequin, made of paper and glue and dressed in black clothes, representative of Judas. The dramatic representation of the passion of Christ, especially the scene of the crucifixion, is one of the highest points of the Easter celebration, well received in Brazil.

Brazil's representation of the passion narrative in the development of cultural and religious events began when the country was discovered and colonized by Portuguese Jesuits. The Jesuits found varied ways to teach Christianity to natives, including small theatrical plays with religious themes, such as representation of the Passion in the natives' villages (*aldeias*) and in the portals of the churches. The music used in these plays was a combination of tunes intoned by native Indians, adaptations of Gregorian chants, and European songs. Indigenous influences included the elements of free rhythm and nasal timbre.

⁵⁵. Doris M. Alexander, "The Passion Play in America," *American Quarterly* 11, no. 3 (Autumn 1959): 368.

The Brazilian tradition of the passion of Christ has been associated traditionally with the Catholic Church; the composer's religious inclination and his connection with Church inspired him to compose a setting for the passion. Almeida Prado also dedicated this work to his parents, most likely to honor their religious influence on him.

Since dramatic representation of the passion of Christ has been always regarded with much appreciation and devotion, it becomes necessary to consider the staging of this passion setting as it would enhance the performance of the work and make strong connection with the audience.

Considerations on Acting

Since Prado specified actors as the leading characters in his passion setting, it is important to consider that acting would be appropriate in the performance of his Passion setting. If the work is staged and acting is included, it is suggested that the actors dress in period costume. The actors play the roles of the leading characters, and carry the spoken dialogue. The dialogue dramatizes the action of each scene. Each actor portrays the specific characteristics and tonal quality of each leading role, and all lines are to be memorized and dramatized. Direct dialogue should be delivered with eloquence and energy.

Jesus is the center of the passion setting and is present in each scene. The dramatic representation of the work begins with the disciples following Jesus to Gethsemane, ending at Jesus' death at the cross. During the narrative, the choir stays in place and the characters enter and leave the stage discreetly. The acting is mimetic of the narrative, and as the narrative develops, the actors deliver their respective lines and interact with Jesus at center stage. Table 14 indicates the participants in each part of the work.

Table 14: Actors in each Part of the Setting

Part I	Jesus	Disciples
Part II	Jesus	Disciples, crowd and Judas
Part III	Jesus	Disciples flee (eleven), one last man flees
Part IV	Jesus	High priest and false witnesses
Part V	Jesus	Peter and maid, other servants
Part VI	Jesus	Pilate
Part VII	Jesus	Soldiers, Simon of Cyrene
Part VIII	Jesus	Passersby, chief priests, one man, centurion

The actors are Jesus, the disciples, Judas, Peter, the high priest, a maid, two false witnesses, Pilate, a man by the cross, and the centurion. The actors deliver their lines and perform the story as the choir narrates. The story flows from the coordination between the choir and the actors, and the transitions between scenes are accomplished by instrumental interludes. The organ, the harpsichord, and the timpani provide illuminating sound effects and the development of the drama, so transitions do not lose the focus and direction of the work.

The Value of Performance

The study and analysis of this passion is an important step in the exploration of the value of Almeida Prado's originality and creativity. His passion setting is significant for its artistic and religious features. The importance, purpose, and musical aspects demand that it be performed with great enthusiasm. Musicians, actors, and directors will find fulfillment in learning and performing the work, and audiences will benefit from exposure to its greatness. Each audience member who understands his place in the story participates in the performance by assimilating and relating to the meaning of the work. The performance becomes important not only for the work itself, but because of how people relate to it and are inspired by it.

CHAPTER 6: CONCLUSION

Almeida Prado's *Passion According to St. Mark* is a distinct work. Some aspects of this work suggest that the composer was aware of the traditional works by great masters of the Baroque era. He emulated some of the elements he perceived as suitable to his particular setting, such as counterpoint, canonic imitation, homophonic passages, and the pairing or splitting of the voices. He also used musical elements that were explored in Brazil in the 1960s. The combination of traditional techniques with the contemporary experiments of texture and color as well as chromatic harmony and modality are the musical aspects most relevant in the work. Although this study purports to provide significant analysis of the work, it is not in the scope of this paper to make these considerations represent the absolute truth about the composer's intention. The evidence to support this study is based on the evaluation of other works by the composer, and other studies done on some of his major works.

The aspects of the work that are prone to capture the audience's best interests are the various ways the choir is used, the idiomatic use of the organ and the harpsichord, the enigmatic use of the timpani, and the use of actors. These are unique features in this setting that in the writer's opinion, bring the work and the narrative close to the audience.

The essence of this setting is relevant to the Christian community that regards Christ's sacrifice with religious zeal and devotion. It is expected that they will much appreciate the work since it is a chamber concert work with strong religious inclination.

Contemporary composers have approached musical settings of the passion of Christ with distinction and originality, and the observance of traditional elements offered them guidance and inspiration. Although some traditional elements employed in this work were important to attain a

well-balanced and structured work, the composer was not confined by boundaries and rules as he masterfully introduced unique elements and techniques. Prado preserved the essence of the Biblical account and achieved balance between musical elements and text declamation. The peculiarities of the Markan narrative and its focus on discipleship are also preserved in this setting.

The Uniqueness of this Setting

The use of the choir to carry the narrative, along with the absence of solo arias, poetic insertions, and a narrator, all point to the uniqueness of this work. When Bach interpolated meditative arias at crucial points in the drama of his passion settings, he provided relief from the tension of pain. Also, the chorus of Bach's *St. Matthew Passion* and its "infinite tenderness, the sweet grave relaxation" provided the right mood for the story.⁵⁶ In Prado's setting no arias and recitatives are found; instead, the recitation tone that most resembles the old church tradition is kept for most of the work.

The composer did not intend for the work to stand out because of its melodic segments and lush harmonies. Its objective approach results in the strict presentation of the text with a consistent emphasis on suffering and agony through the use of dissonances and dense sonorities. Without the insertion of arias that provide relaxation and reflective moments, the setting can be regarded as depressing; however, it is effective and powerful in preserving the essence of the passion story in its objective approach.

The absence of a narrator to introduce the characters and provide a rapid thrust of expository material requires the choir to sing stretches of uninterrupted text in continuous choral singing with many introductory sentences. The choir also must successfully handle varied pitch

⁵⁶. C., "Music at the Oberammergau Passion Play," *The Musical Times* 63, no. 955 (Sep.1, 1922): 620.

relationships that could be managed easier by alternating these segments with soloists. Without arias and a narrator, the chorus proceeds with the narrative with no break, and therefore must be prepared for its responsibility. The success of this work is guaranteed by the succinct narrative and the creative and expressive use of the choir in delivering it. The choir has a different setting in each part, and this diversity maintains audience interest. Each portion of the narrative brings something new that is engendered with coherence and integrity.

The Reception of the Work

Choral works like this Passion represent the genre of choral music that is most likely to be well received in churches and concert halls. However, it is necessary to evaluate the reasons why a work of this caliber has been ignored. “The two major causes for the lack of appreciation and understanding of the new music are unfamiliarity with it and our difficulty in rationalizing its new technical devices.”⁵⁷ It is also necessary to consider the work’s level of difficulty. Because it is a challenging work in modern style, it requires competent musicians to learn the work and perform it well. It is the goal of this paper that, after reading and attaining the information and appeal manifested in this monograph, conductors and directors will be compelled to explore the work further and consider performing it.

The comparison of this work with other major settings of the passion of Christ has proven that this work has much to add to what has already been explored by contemporary composers. Elements used in this work demonstrate and prove the composer’s interest in finding new possibilities to represent the passion of Christ as he searched for originality in his approach of the passion narrative. Although many twentieth-century composers sought originality, Almeida

⁵⁷. Howard A. Murphy “Contemporary Music (Continued),” *Music Educators Journal* 37, no. 5 (April-May, 1951): 22.

Prado preserved the religious aspects of the passion setting and made them explicit throughout the work.

The purpose of this study was to find the relevance of Almeida Prado's setting of the passion. Settings of the passion of Christ are rare in Brazilian choral music. The characteristics of the work point to the procedures and experiments of avant-garde Brazilian composers who sought new ways of expression similar to European composers. The composer did not intend to include elements of Brazilian music in this setting, and no folkloric or popular tunes were employed in the work. With its unique characteristics, this work is a remarkable contribution to the choral literature of Brazil and abroad.

Because this work has not yet been performed/recorded, this study is an opportunity to expose the world to this work and the composer's inspiration, and pay homage to the composer. It is this writer's desire that Almeida Prado's work be revisited and his value and significance find their place in the concert hall and in the hearts of the listeners.

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APPENDIX 1: LIST OF CHORAL WORKS OF ALMEIDA PRADO

Almeida Prado's major choral works are sacred works: masses, cantatas and oratorios, and the Passion setting the focus of this monograph. It is assumed that Prado composed over 570 works, but many of them are unknown or lost at the moment. About 400 works are known and catalogued by the Brazilian Academy of Music (ABM) and the Center of Documentation of Contemporary Music (CDMC). This list includes his choral works kept in these archives.

Mixed choir, soloists and orchestra:

Ritual para a Sexta-Feira Santa : para coro e orchestra (1966)

Paixão de Nosso Senhor Jesus Cristo Segundo São Marco (1967)

Pequenos Funerais Cantantes ao Poeta Carlos Maria de Araujo – poesia de Hilda Hilst para coro, solistas, and orchestra (1969)

Carta de Patmo (Letter from Patmos) : Musical vision for soprano solo, organ, tubular bells, mixed choir, 3 trumpets, 2 horns and 2 trombones (1971)

Bendito da Paixão de Jesus de Nazaré (1978)

Messe de Saint Nicolas : pour chœur, solistes et orchestre (1985/86)

Messe S aint Nicolas : chœur, solistes et piano; reduction de l'orchestre (1986)

Oratorio Thèrèse ou l'Amour de Dieu : para coro e orchestra (1986)

Lira de Dona Bárbara Heliodora : cantata colonial para soprano, baritono, coro misto e orchestra (1987)

Do Salterio do Rei David : Dois Salmos do Peregrino; salmo 133 e 83 (1991)

Yerushalaim: Nevé Shalom (Jerusalém: Oásis de Paz) : Cantata para soprano, barítono, tenor, contralto, coro misto e orchestra. Texto: Salmo 121 (1993)

Cantata Adonay Roi Loeçar : para solistas, coro e orchestra de câmara

Mixed choir a cappella:

Missa da Paz : para coro misto (1965)

Celebratio Americae Nostrae : para coro misto a 16 vozes (1972)

Minha Senhora e Minha Mãe : Moteto a quatro vozes mistas a cappella (1976)

Magnificat : para coro misto a 6 vozes

Oráculo : para quatro vozes mistas a cappella – texto de Virgílio, fragment (1974)

Três cantos de Amor : para coro misto a cappella – text e música por Almeida Prado

Children's choir:

Livro Mágico do Curumim : para coro infantil (1979) 3:40

Ciranda : para três vozes femininas a cappella

Diptico para duas meninas : para coro infantil a duas vozes (1979) 2 minutes.

APPENDIX 2: PORTUGUESE TEXT OF THE PASSION NARRATIVE ACCORDING TO ST. MARK

The following text was taken from Almeida Prado's setting of the passion followed by the English translation. It is indicate in the text the prospective difficulties in singing or speaking the Portuguese text. Suggestions on how to approach such problems are provided.

Part I: Mark 14: 32-42

Choir: *Naquele tempo: Jesus e discípulos foram para um horto cujo nome era Getsemani. E Jesus disse a seus discípulos.*

(Then they came to a place named Gethsemane, and he said to his disciples,)

Cristo (Christ): *“Assentai-vos aqui, Enquanto faço oração.”*

(“Sit here while I pray.”)

Choir: *E tomou consigo a Pedro e João e começou a ter medo e a afligir-se e disse-lhes:*

The composer did not include the name of James in his passage. It is assumed that Prado missed it. The setting can be easily changed to: *“E tomou consigo a Pedro, Tiago e João”*

(He took with him Peter, James, and John, and began to be troubled and distressed. Then he said to them,)

Cristo (Christ): *“Triste até a morte está a minha alma; ficai aqui e vigiai.”*

(“My soul is sorrowful even to death. Remain here and keep watch.”)

Choir: *Tendo dado alguns passos caiu em terra.*

(He advanced a little and fell to the ground)

Tenors and Basses: *E orava para que, se possível fosse afastada de si aquela hora e disse:*

(and prayed that if it were possible the hour might pass by him; he said,)

Cristo (Christ): *“Abba, Pai, Tudo te é possível, aparta de mim este cálice; não se faça porém como eu quero, e sim como tu queres.”*

(“Abba, Father, all things are possible to you. Take this cup away from me, but not what I will but what you will.”)

Choir: *E veio a seus discípulos, achando-os a dormir. E disse a Pedro.*

(When he returned, he found them asleep. He said to Peter)

Cristo (Christ): “*Simão, dormes? Não pudeste velar uma hora comigo? Vigiai e orai, para que não entreis em tentação. O espírito realmente está pronto, mas a carne é fraca.*”

(“Simon, are you asleep? Could you not keep watch for one hour? Watch and pray that you may not undergo the test. The spirit is willing but the flesh is weak.”)

Choir: *E afastando-se novamente orou, repetindo as mesmas palavras.*

(Withdrawing again, he prayed, saying the same thing.)

Sopranos and Altos: *Voltando,*

(Then he returned once more)

Choir: *Encontrou-os ainda a dormir*

Awkward articulation. Clarity is important without exaggeration. Men are expected to speak quickly and cut off immediately at the end of the word “dormir.” Ladies are to hold the last note, which is done in the “irr” sound. This is one of the instances where clarity of enunciation might be sacrificed for a pleasant tone. It is suggested that the “r” be not articulated.

(and found them asleep,)

Tenors and basses: *(Porque os seus olhos estavam pesados de sono.)*

(for they could not keep their eyes open)

Choir: *Porque eles **não** sabiam o que lhes responder.*

Characteristic nasality of the language.

(and did not know what to answer him.)

Choir: *E Ele voltou pela terceira vez e lhes disse:*

(He returned a third time and said to them :)

Cristo (Christ): “*Dormi agora e repousai.*”

“Sleep now and rest.”

In the English translation, this line has a different meaning. It says: “Are you still sleeping and taking your rest?”

Cristo (Christ): “*Basta, é chegada a hora.*”

(“It is enough. The hour has come.”)

Cristo (Christ): “*Eis que o Filho do homem vai ser entregue às mãos dos pecadores.*

(“Behold, the Son of Man is to be handed over to sinners.”)

Cristo (Christ): “*Levantai-vois, vamos; o que me vai trair próximo está.*”

(Get up, let us go. See, my betrayer is at hand)

Part II: Mark 14:43-45

Choir: *E falava Ele quando chegou Judas Iscariotes Um dos doze e com ele uma multidão com espadas e paus mandada pelos príncipes dos sacerdotes, escribas and anciãos.*

Nasality of the language, offer some difficulty on how to articulate and sustain the nasal sound for 3 beats in fortissimo.

(Then, while he was still speaking, Judas, one of the twelve, arrived accompanied by a crowd with swords and clubs who had come from the chief priests, the scribes, and the elders.

Basses: *Dera-lhes **o que o** traia um sinal dizendo:*

Attention to the articulation of both vowels’ sound.

(His betrayer had arranged a signal with them, saying,)

Judas Iscariotes: “*Aquele a quem eu beijar, esse é; segurai-**O** e levai-**O** com cuidado.*”

Attention to the articulation of all vowels distinctively.

(“The man I shall kiss is the one; arrest him and lead him away securely.”)

Choir: *Tendo chegado aproximou-se logo d’Ele e disse-lhe:*

(He came and immediately went over to him and said:)

Judas Iscariotes: “*Salve, Mestre.*”

(“Rabbi.”)

E beijou-O *

Two diphthongs are used. A slight separation is necessary before articulating “O”

(And he kissed him.)

Part III: Mark 14: 46-52

Choir: *Então eles puseram a mão /em Jesus/ e O/ agarraram. Dos que estavam/ presentes/ Pedro/ tirando/ a sua espada, /ferindo/ o servo do sumo-sacerdote/ e lhe cortou a orelha/ e Jesus tomando a palavra lhes disse:*

Elision of two vowels: a e; “ferindo” is used instead of “feriu”

(At this they laid hands on him and arrested him. One of the bystanders drew his sword, struck the high priests servant, and cut off his ear. Jesus said to them in reply :)

Cristo (Christ): “*Vieste com se fôr contra um ladrão, armados com espadas e paus para me prender? Todos os dias estava no meio de vós, ensinando no templo e não me prendestes. Mas devem ser cumpridas as Escrituras.*”

(“Have you come out as against a robber, with swords and clubs, to seize me? Day after day I was with you teaching in the temple area, yet you did not arrest me; but that the Scriptures may be fulfilled.”)

Sopranos and Altos: *Então os seus discípulos O abandonaram fugindo todos.*

(And they all left him and fled.)

Choir: *Um jovem que o seguia coberto com lençol, foi por eles agarrado.*

(Now a young man followed him wearing nothing but a linen cloth about his body. They seized him,)

Sopranos: *Ele porém abandonando o lençol fugiu, nú, de suas mãos.*

“ãos” is held by sopranos for more than 5 beats. The nasality of the language with the diphthong (ão) offers a significant problem for the singers. The conductor has to indicate when to articulate the final ‘s’

(but he left the cloth behind and ran off naked.)

Part IV: Mark 14:53-64

Choir (Speaking) – the underline refers to the points where the timpani is to play.

E conduziram Jesus ao sumo-sacerdote (rest) e alí estavam reunidos todos os sacerdotes, escribas e anciãos.(rest) Pedro, no entanto o seguiu de longe, até dentro do pátio do sumo sacerdote; (rest) e sentou-se com os servos, junto ao fogo, para se aquecer. (rest) Os príncipes dos sacerdotes e todo o conselho, entretanto, procuravam um testemunho contra Jesus, para O condenar à morte, mas não o encontravam.

(They led Jesus away to the high priest, and all the chief priests and the elders and the scribes came together. Peter followed him at a distance into the high priests’ courtyard and was seated with the guards, warming himself at the fire. The chief priests and the entire Sanhedrin kept trying to obtain testimony against Jesus in order to put him to death, but they found none.)

Choir (Speaking): *Porque muitos apresentavam falsos testemunhos contra Ele, mas não estavam de acordo. Alguns, afinal, levantando-se, apresentaram um falso testemunho contra Ele, dizendo:*

(Many gave false witness against him, but their testimony did not agree. Some took the stand and testified falsely against him, alleging,)

Vários atores (Several actors): *“Nós O ouvimos dizer Eu destruirei este templo, feito pela mão do homem e em três dias eu construirei um outro, não feito por mão de homem.”*

(“We heard him say, I will destroy this temple made with hands and within three days I will build another not made with hands.”)

Choir (Speaking): *Seus depoimentos porém, não concordaram.*

(Even so their testimony did not agree.)

Choir (Speaking): *Levantou-se então o sumo-sacerdote no meio da assembléia e interrogou a Jesus, dizendo:*

(The high priest rose before the assembly and questioned Jesus, saying:)

Sumo Sacerdote (High Priest): *“Não respondes coisa alguma ao que estes depõem contra Ti?”*

(“Have you no answer? What are these men testifying against you?”)

Choir (Speaking): *Mas Jesus se calava e nada respondeu. Novamente o sumo sacerdote O interrogou, e lhe disse:*

(But he was silent and answered nothing. Again the high priest asked him and said to him,)

Sumo Sacerdote (High Priest): “*Tu és o Cristo, o Filho de Deus, o Bendito?*”

(“Are you the Christ, the son of the Blessed One?”)

Choir (Speaking): *Jesus lhe respondeu:*

(Then Jesus answered)

Cristo (Christ): “*Eu o sou. E vereis o Filho do homen, assentado à direita do poder de Deus, e vindo sobre as nuvens do céu.*”

(“I am; and, you will see the Son of Man seated at the right hand of the Power and coming with the clouds of heaven.”)

Choir (Speaking): *Então o sumo sacerdote, rasgando as suas vestes, disse:*

(At that the high priest tore his garments and said:)

Sumo sacerdote (High Priest): “*Que testemunhas precisaremos ainda, Ouvistes a blasfêmia; que vos parece?*”

(“What further need have we of witnesses? You have heard the blasphemy. What do you think?”)

Choir (Speaking): *E todos condenaram a Jesus, como sendo réu de morte.*

(They all condemned him as deserving to die.)

Part V: Mark 14:65-72

Choir: *Então começara a cuspir sobre Ele, velando-lhe of rosto, dando-lhe punhadas e dizendo-lhe:*

(Some began to spit on him. They blindfolded him and struck him and said to him,)

Um homem qualquer (one of the men): “*Adivinha.*”

(“Prophecy!”)

Choir: *E os servos lhe davam bofetadas.*

(And the guards greeted him with blows.)

Criada (Maid): *“Também tu estavas com Jesus Nazareno.”*

(“You too were with the Nazarene, Jesus.”)

Choir: *Ele porém, negou dizendo:*

(But he denied it saying,)

Pedro (Peter): *“Não sei, nem compreendo of que dizes.”*

(“I neither know nor understand what you are talking about.”)

Choir: *E indo para fora do pátio o galo cantou. Vendo-o novamente, a criada pôs-se a dizer aos presentes.*

Awkward elision of three vowels in one same note. The second ‘o’ in both words requires a slight emphasis.

(So he went out into the outer court. Then the cock crowed. The maid saw him and began again to say to the bystanders,)

Criada (Maid): *“Este é um deles.”*

(“This man is one of them.”)

Choir: *E Pedro / de novo / negou / pouco depois / alguns dos que ali estavam / diziam a Pedro:*

(Once again he denied it. A little later the bystanders said to Peter once more:)

Alguns (Some others): *“Certamente és um deles: porque és também Galileu.”*

(“Surely you are one of them; for you too are a Galilean.”)

Choir: *Ele porém começou a praguejar ea jurar.*

(He began to curse and to swear.)

Pedro (Peter): *“Não conheço este homem de quem falais.”*

(“I do not know this man about whom you are talking.”)

Sopranos: *E neste momento o galo cantou segunda vez.*

(And immediately a cock crowed a second time.)

Choir: *Lembrou-se então Pedro da palavra que Jesus lhe dissera:*

(Then Peter remembered the word that Jesus had said to him:)

Recitative – Basses: *“Antes que o galo cante segunda vez, três vezes tu me negarás.” E começou a chorar.*

“ar” the placement of the final “r” sound is to be gentle and brief.

(“Before the cock crows twice you will deny me three times.” He broke down and wept.)

Part VI: Mark 15:1-14

Sopranos and altos: *Logo ao amanhecer, fazendo uma reunião, deliberaram os príncipes dos sacerdotes, os anciãos, os escribas e todo o conselho.*

(As soon as morning came, the chief priests with the elders and the scribes, that is, the whole Sanhedrin, held a council.)

Tenors and Basses: *E amarrando a Jesus, O levaram e O entregaram a Pilatos, E interrogou-O Pilatos.*

(They bound Jesus, led him away, and handed him over to Pilate. Pilate questioned him,)

Pilatos (Pilate): *“Tu és o Rei dos Judeus?”*

(“Are you the king of the Jews?”)

Choir: *E Ele em resposta, lhe disse:*

(He said to him in reply:)

Cristo (Christ): *“Sim, tu o dizes.”*

(“You say so.”)

Choir: *Os príncipes dos sacerdotes O acusaram de muitas coisas.*

Sopranos and Altos: *Pilatos o interrogou novamente, dizendo:* (ascending parallel 5ths)

(Again Pilate questioned him:)

Pilatos (Pilate): “*Não respondes coisa alguma? Ouve de quanto Te acusam?*”

(“Have you no answer? See how many things they accuse you of?”)

Sopranos and altos: *Jesus porém, nada mais respondeu, o que encheu de admiração a Pilatos. Ora no dia da festa, era costume soltar-lhes um dos presos, qualquer que fosse pedido por eles. Havia então um, chamado Barrabas, que fora preso com revoltosos, porque num motim, fizera um homicídio. Tendo subido, a multidão começou a rogar-lhe que lhes concedesse o que era de costume. Pilatos lhes respondeu e disse:*

(Jesus gave him no further answer, so that Pilate was amazed. Now on the occasion of the feast he used to release to them one prisoner whom they requested. A man called Barabbas was then in prison along with the rebels who had committed murder in a rebellion. The crowd came forward and began to ask him to do for them as he was accustomed. Pilate answered :)

Pilatos (Pilate): “*Quereis que vos solte o Rei dos Judeus?*”

(“Do you want me to release to you the king of the Jews?”)

Sopranos and Altos: *Porque ele sabia que fora por inveja que os príncipes dos sacerdotes O haviam entregado. Os pontífices porém aconselhavam à turba, a que, de preferência, fizesse soltar a Barrabas. Pilatos tomando a palavra lhes disse:*

(For he knew that it was out of envy that the chief priests had handed him over. But the chief priests stirred up the crowd to have him release Barabbas for them instead. Pilate again said to them in reply :)

Pilatos (Pilate): “*Que quereis que eu faça ao Rei dos Judeus?*”

(“Then what do you want me to do with the man you call the king of the Jews?”)

Sopranos and altos: *E eles gritavam com mais força ainda.*

(They shouted again,)

Tenors and basses: “*Crucifica-O*”

(“Crucify him.”)

Sopranos and altos: *Pilatos, porém, lhes dizia:*

(Pilate said to them,)

Pilatos (Pilate): “*Que mal entretendo fez Ele?*”

(“Why? What evil has he done?”)

Sopranos and Altos: *E ainda mais vociferavam,*

(They only shouted the louder,)

Choir: “**Crucifica-O**”

(“Crucify him.”)

Part VII: Mark 15: 15-25

Choir (Speaking): *Pilatos, querendo satisfazer ao povo, entregou-lhes Barrabas e após ter feito flagelar a Jesus, O entregou para ser crucificado. Então os soldados O conduziram ao pátio do pretório, e reunida toda a corte, O revestiram com a púrpura, pondo em sua cabeça uma coroa que haviam tecido com espinhos. E em seguida O saudavam.*

(So Pilate, wishing to satisfy the crowd, released Barabbas to them and, after he had Jesus scourged, handed him over to be crucified. The soldiers led him away inside the palace, that is, the praetorian, and assembled the whole cohort. They clothed him in purple and, weaving a crown of thorns, placed it on him. They began to salute him with,)

Corte (court): “*Salve, Rei dos Judeus.*”

(“Hail, King of the Jews!”)

Choir: *Batiam-lhe então na cabeça com uma cana e cuspiam sobre Ele; e dobrando os joelhos, ele O adoravam. Após terem assim zombado d’Ele, O despojaram da púrpura e lhe puseram as suas vestes. E depois o levaram para o crucificar.*

(and kept striking his head with a reed and spitting upon him. They knelt before him in homage. And when they had mocked him, they stripped him of the purple cloak, dressed him in his own clothes, and led him out to crucify him.)

Arranjaram então um certo homem que passava, vindo do campo, Simão, de Cirene, pai de Alexandre e de Rufo, para levar a cruz de Jesus. E O conduziram ao lugar chamado Gólgota, que significa lugar do Calvário. E deram-lhe a beber / vinho com mirra.

(They pressed into service a passer-by, Simon, a Cyrenian, who was coming in from the country, the father of Alexander and Rufus, to carry his cross. They brought him to the place of Golgotha - which is translated Place of the Skull - they gave him wine drugged with myrrh,)

Ele porém, não o tomou. Após O terem/ crucificado, eles partilharam as suas vestes fazendo sortes sobre elas para ver o que caberia a cada um. Era a hora terceira, quando O crucificaram.

(but he did not take it. Then they crucified him and divided his garments by casting lots for them to see what each should take. It was nine o'clock in the morning when they crucified him.)

Part VIII: Mark 15: 26-45

Altos: *E a inscrição sobre a causa de sua morte era: “Rei dos Judeus”*

(The inscription of the charge against him read, “The King of the Jews.”)

Sopranos: *Com Ele foram crucificados dois ladrões,*

(With him they crucified two revolutionaries,)

Altos (monotone): *Um à sua direita e outro a sua esquerda.*

(one on his right and one on his left.)

Sopranos: *Assim foi cumprida a Escritura que diz:*

(And the scripture was fulfilled, which said:)

Sopranos and Altos: *Ele foi enumerado entre os criminosos. Os que passavam, blasfemavam contra Êle, meneando a cabeça e dizendo:*

(And he was numbered with the transgressors. Those passing by reviled him, shaking their heads and saying:)

Povo (Crowd): *“Tu, que quizeste destruir o templo de Deus e reedificá-lo em três dias, salva-Te a Ti mesmo, e desce da cruz.”*

(“Aha! You who would destroy the temple and rebuild it in three days, save yourself by coming down from the cross.”)

Sopranos and Altos: *Do mesmo modo, os príncipes dos sacerdotes zombando d’Êle, diziam entre si, como os escribas:*

(Likewise the chief priests, with the scribes, mocked him among themselves and said,)

Príncipes dos sacerdotes (Chief priests): *“A outros Êle salvou, e não pode salvar a Si mesmo. Ó Cristo, Rei de Israel, desça agora da cruz, para que vejamos e acreditemos.”*

(“He saved others; he cannot save himself. Let the Christ, the King of Israel, come down now from the cross that we may see and believe.”)

Sopranos e Altos: *E os que haviam sendo crucificados com Êle também O insultaram.*

(who were crucified with him also kept abusing him.)

Basses (div.): *Tendo chegado a hora sexta, as trevas estenderam-se sobre toda a terra até a hora da nôa. E a nona hora, Jesus exclamou em voz alta:*

(At noon darkness came over the whole land until three in the afternoon. And at three o'clock Jesus cried out in a loud voice,)

Cristo (Christ): *"Eloi, Eloi, lamma sabactani?"*

("Eloi, Eloi, lema sabachthani?")

Basses: *Isto é traduzido: "Meu Deus, Meu Deus, por que me abandonastes?"*

(Which is translated, "My God, my God, why have you forsaken me?")

Basses: *Alguns dos presentes, ouvindo-O, diziam:*

(Some of the bystanders who heard it said:)

Povo (Crowd): *"Eis que chama por Elias."*

("Look, he is calling Elijah.")

Basses: *E um deles correu e ensopou uma esponja em vinagre, e pondo-a em uma cana, dava-lhe a beber dizendo:*

(One of them ran, soaked a sponge with wine, put it on a reed and gave it to him to drink saying:)

Um homem (one man): *"Deixai, vejamos se Elias vem para O libertar."*

("Wait, let us see if Elijah comes to take him down.")

Basses: *Jesus, porém, lançando um grande grito, expirou.*

(Jesus gave a loud cry and breathed his last.)

Choir (Speaking): *E o véu do templo rasgou-se em duas partes, de alto a baixo. Vendo porém, o centurião, que estava de frente, que Jesus expirava, dando esse grito, disse:*

(The veil of the sanctuary was torn in two from top to bottom. When the centurion who stood facing him saw how he breathed his last he said,)

Centurião (Centurion): *"Verdadeiramente este Homen era o Filho de Deus."*

(“Truly this man was the Son of God!”)

Choir (Speaking): *Estavam também ali Maria Madalena, Maria, mãe de Tiago menor e José, e Salomé, que O haviam acompanhado e O serviam desde que Ele estivera na Galiléia. E havia muitas outras ainda que tinham subido com Ele a Jerusalém. Tendo caído a tarde (era dia de Paraceve, que é o dia da preparação para o sábado) veio José de Arimatéia, nobre conselheiro, que esperava também o Reino de Deus. Ele foi corajosamente a Pilatos, pedindo-lhe o corpo de Jesus. Pilatos admirou-se de que já tivesse morrido. E chamando o centurião, perguntou-lhe se Jesus já estava morto. E quando disto foi certificado pelo centurião, deu o corpo a José.*

(There were also women looking on from a distance. Among them were Mary Magdalene, Mary the mother of the younger James and of Joses, and Salome. These women had followed him when he was in Galilee and ministered to him. There were also many other women who had come up with him to Jerusalem. When it was already evening, since it was the day of preparation, the day before the sabbath, Joseph of Arimathea, a distinguished member of the council, who was himself awaiting the kingdom of God, came and courageously went to Pilate and asked for the body of Jesus. Pilate was amazed that he was already dead. He summoned the centurion and asked him if Jesus had already died. And when he learned of it from the centurion, he gave the body to Joseph.)

Part IX: Mark 15:46-47

Choir: *Tendo José adquirido um lençol, desceu o corpo da cruz,*

The articulation of “ad” in a quarter note is a hard one. The choir has to be reminded to hold the vowel “a” sound for the entire beat and quickly articulate “d” right before the next beat, very close to “qui.”

(Having bought a linen cloth, he took him down,)

Sopranos and Altos: *Envolveu-O no lençol e depositou-O no sepulcro que havia cavado na rocha*

(Wrapped him in the linen cloth, and laid him in a tomb that had been hewn out of the rock.)

Tenors and Basses: *Depois rolou uma pedra até a entrada da sepultura.*

(Then he rolled a stone against the entrance to the tomb.)

English translation of the St. Mark’s passion narrative:

<http://gracechurchmonroe.org/GraceChurch/PassionStMark.html>

APPENDIX 3: FULL SCORE

Paixão de Nosso Senhor Jesus Cristo Segundo São Marcos

Introdução - Da Angústia e das Trevas

$\text{♩} = 60$ Almeida Prado

Organ

16 ft only

pp

8 ft

Org.

Org.

16 ft only

Org.

13

Timp.

13

This musical system contains measures 13 through 15. The Organ part is written in a grand staff with a treble and bass clef. Measure 13 is in 4/4 time, measure 14 is in 4/4 time, and measure 15 is in 5/4 time. The Timpani part is written in a single bass staff. Measure 13 is in 4/4 time, measure 14 is in 4/4 time, and measure 15 is in 5/4 time. The key signature has one flat (B-flat).

Org.

16

Timp.

16

This musical system contains measures 16 through 18. The Organ part is written in a grand staff with a treble and bass clef. Measure 16 is in 4/4 time, measure 17 is in 3/4 time, and measure 18 is in 3/4 time. The Timpani part is written in a single bass staff. Measure 16 is in 4/4 time, measure 17 is in 3/4 time, and measure 18 is in 3/4 time. The key signature has one flat (B-flat).

19

Hpschd.

Org.

Timp.

23

Hpschd.

Org.

Timp.

8 ft

3

p

f

4
26

Hpschd.

Org.

26

Timp.

26

29

Hpschd.

Org.

29

Timp.

29

p

33

Hpschd.

Org.

Timp.

36

Hpschd.

Org.

Timp.

16 ft

p *p* *mf* *f*

6
40

Hpschd.

Org.

40

Timp.

f *p*

Parte I - Da Agonia

♩ = 56

45

Orgão e Cravo Tacet:

44

S

Na-que-le tem - po: Je - sus e seus dis-cí-pu-los fo-ram pa-raum hor-to

44

A

Na-que-le tem - po: Je - sus e seus dis-cí-pu-los fo-ram pa-raum hor-to

8

T

Na-que-le tem - po: Je - sus e seus dis-cí-pu-los fo-ram pa-raum hor-to

44

B

Na-que-le tem - po: Je - sus e seus dis-cí-pu-los fo-ram pa-raum hor-to

44

Timp.

50 7

48

S
cu-jo no - me e - ra - Get-sê - ma - ni -

A
cu-jo no - me e - ra - Get-sê - ma - ni -

T
8 cu-jo no - me e - ra - Get-sê - ma - ni -

B
cu-jo no - me e - ra - Get-sê - ma - ni -

Hpschd.

Timp.

f

54

51

S
E Je-sus dis - se a seus dis - ci - pu - los: -

A
E Je-sus dis - se a seus dis - ci - pu - los: -

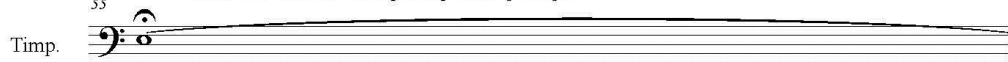
T
8 E Je-sus dis - se a seus dis - ci - pu - los: -

B
E Je-sus dis - se a seus dis - ci - pu - los: -

Timp.

p

55 **Cristo:** Assentai-vos aqui, enquanto faço oração.



♩ = 69

56

S

E to-mou con-si-go a Pe-dro e Jo-ão; e co-me-çou a ter me-do

T

E to-mou con-si-go a Pe-dro e Jo-ão; e co-me-çou a ter me-do

Timp.

59

S

e aa fli-gir - se. e dis - se - lhes:

T

e aa fli-gir - se. e dis - se - lhes:

Timp.

Cristo: Triste até a morte está minha alma;
Ficai aqui e vigiai.

61

Timp.

♩ = 160

63

S

Ten - do da-do al-guns pas-sos ca-iu em Ter-ra.

A

Ten - do da-do al-guns pas-sos ca-iu em Ter-ra.

T

Ten - do da-do al-guns pas-sos ca-iu em Ter-ra.

B

Ten - do da-do al-guns pas-sos ca-iu em Ter-ra.

Timp.

f *ff* *mf* *p* *pp* *ppp*

♩ = 126

74

T

E o - ra - va pa-ra que, se pos - si - vel fos - se.

B

E o - ra - va pa-ra que, se pos - si - vel

Timp.

ppp

10
77

T
8

a - fas - ta - da - de si a - que - la ho ³ - ra.

B
77

fos - se - a - fas - ta - da - de si a - que - la ho - ra.

Timp.

83

sl calmo

T
8

e disse:

Cristo: Aba, Pai,

B
8

e disse:

Org.

81

Timp.

81

84

Cristo: Tudo Te é possível, aparta-te de mim este cálice; não se faça porém como eu quero, e sim como Tu queres.

Org.

84

Timp.

p

♩ = 88

85 88

S
E
vei-oa seus dis - ci - pu - los, *p* a - chan-do-os a dor - mir.

A
E
vei-oa seus dis - ci - pu - los, *p* a - chan-do-os a dor - mir.

T
E
vei-oa seus dis - ci - pu - los, *p* a - chan - do - os a dor-mir.

B
E
vei-oa seus dis - ci - pu - los, *p* a - chan - do-os a dor-mir.

Hpschd.

Timp.
pp

12
90

S *p* dis - se a Pe - dro:

T *p* dis - se a Pe - dro:

B *p* dis - se a Pe - dro:

Hpschd. *ff*

Timp. *pp*

94

S

T

B

Timp. *ff*

Cristo: Simão dormes? Não pudeste velar uma hora comigo? vigiai e orai, para que não entreis em tentação.
O espírito realmente está pronto, mas a carne é fraca.

96 $\text{♩} = 52$

S E a - fas - tan-do-se no-va-men-te - o - rou

A E a - fas - tan-do-se no-va-men-te - o - rou

T E a - fas - tan-do-se no-va-men-te - o - rou

B E a - fas - tan-do-se no-va-men-te - o - rou

Org.

Timp. *p*

14

103

S
re - pe - tin - do as mes-mas pa - la - vras

A
re - pe - tin - do as mes-mas pa - la - vras

T
re - pe - tin - do as mes-mas pa - la - vras

B
re - pe - tin - do as mes-mas pa - la - vras

Org.

Timp.

103

113

Org.

Timp.

109

♩ = 156 15

120

S *ff* Vol - tan-do en - con-trou-os a - in-daa dor-mir.

A Vol - tan-do en - con-trou-os a - in-daa dor-mir.

T Vol - tan-do _____ a - in-daa dor-mir.

B Vol - tan-do _____ a - in-daa dor-mir.

Org.

Timp. *ff*

16
125

S

A

T

B

8

Falando: (por - que os seus o - lhos es - ta - vam pe - sa - dos de so - no)

2

2

125

Timp.

127

Hpschd.

127

Org.

127

Timp.

130

S. E e - les não sa - bi - am o que lhes res - pon - der.

A. E e - les não sa - bi - am o que lhes res - pon - der.

T. E e - les não sa - bi - am o que lhes res - pon - der.

B. E e - les não sa - bi - am o que lhes res - pon - der.

Hpschd.

Org.

Timp. *f p pp ff*

Timp. *ff p pp ff f p pp ppp > f ff fff*

133

5

♩ = 80

140 *Subito*

S E E-le vol-tou pe - la ter - cei - ra vez e lhes dis - se:

A E E-le vol-tou pe - la ter - cei - ra vez e lhes dis - se:

T E E-le vol-tou pe - la ter - cei - ra vez e lhes dis - se:

B E E-le vol-tou pe - la ter - cei - ra vez e lhes dis - se:

Hpschd.

Timp.

p *f* *Subito*

147

Cristo: Dormi agora, e repousai.

Hpschd.

Timp.

Cristo: Basta, é chegada a hora.

19

149

Hpschd.

149

Timp.

ff

p

Cristo: Filho do homem vai ser entregue às mãos dos pecadores.

S

150

Cristo: Levantai-vos, vamos, o que me vai trair próximo já está.

151

Hpschd.

151

Timp.

152

Hpschd.

152

Timp.

135

Hpschd.

Timp.

159

S

A

T

B

Timp.

p E fa - la - va E - le *mf* quan - do che - *f* gou Ju - das - Is - ca - ri - o - tes,

p E fa - la - va E - le *mf* quan - do che - *f* gou Ju - das Is - ca - ri - o - tes,

p E fa - la - va E - le *mf* quan - do che - *f* gou Ju - das Is - ca - ri - o - tes,

p E fa - la - va E - le *mf* quan - do che - *f* gou Ju - das Is - ca - ri - o - tes,

162

S *p* um dos do-ze *f* e com e-le u-ma mul-ti-

A *p* um dos do-ze *f* e com e-le u-ma mul-ti-

T *p* um dos do-ze *f* e com e-le u-ma mul-ti-

B *p* um dos do-ze *f* e com e-le u-ma mul-ti-

Org. *p* *f*

Timp. 162 *Subito* *pp* *pp* *f*

165

S *3* dão com es - pa - das e. paus *3* man - da - da pe - los prin - ci - pes

A *3* dão com es - pa - das e. paus *3* man - da - da pe - los prin - ci - pes

T *3* dão com es - pa - das e. paus *3* man - da - da pe - los prin - ci - pes

B *3* dão com es - pa - das e. paus *3* man - da - da pe - los prin - ci - pes

Timp. 165 *3*

167

S *fff*
dos sa-cer-do - tes, es - cri-bas e an-ci-ãos.

A *fff*
dos sa-cer-do - tes, es - cri-bas e an-ci-ãos.

T *fff*
dos sa-cer-do - tes, es - cri-bas e an-ci-ãos.

B *fff*
dos sa-cer-do - tes, es - cri-bas e an-ci-ãos.

Org. *p* *f*
p *f*

Timp. *ppp*

♩ = 60 23

171

B

pp De - ra - lhes o queo tra - í - a um si - nal di - zen - do:

171

Timp.

Judas: Aquele a quem eu beijar, esse é; segurai-o e levai-o com cuidado.

174

Timp.

175 *Sinistro*

S

p Ten - do che - ga - do a - pro - xi - mou - se lo - go dE - le, e dis - se - lhe:

175

A

p Ten - do che - ga - do a - pro - xi - mou - se lo - go dE - le, e dis - se - lhe:

175

T

p Ten - do che - ga - do a - pro - xi - mou - se lo - go dE - le, e dis - se - lhe:

175

B

p Ten - do che - ga - do a - pro - xi - mou - se lo - go dE - le, e dis - se - lhe:

175

Timp.

Judas: Salve, Mestre.

The musical score is for a piece titled "Judas: Salve, Mestre." It features four vocal parts (Soprano, Alto, Tenor, Bass), Harpsichord (Hpschd.), and Organ (Org.). The score begins at measure 179. The vocal parts enter with a melody in 2/4 time, marked with a forte (*f*) dynamic and a fermata. The Harpsichord and Organ provide accompaniment, with the Organ playing a more complex, rhythmic pattern in 2/4 time, marked with a forte (*f*) dynamic. The Harpsichord also plays in 2/4 time, marked with a forte (*ff*) dynamic. The Organ part includes a triplet of eighth notes in the first measure of the vocal entry. The score is written for a 2/4 time signature, with measures 179, 180, 181, and 182 shown. The vocal parts have a fermata over the final note of measure 182. The Harpsichord and Organ parts continue with their respective patterns.

Soprano (S): *f* E

Alto (A): *f* E

Tenor (T): *p* E

Bass (B): *f* E

Hpschd.: *ff*

Org.: *f*

♩ = 96

183

S

183

A

183

T

8

B

f E

bei - jou - o *ff*

bei - jou - o *ff*

bei - jou - o *ff*

bei - jou - o *ff*

Hpschd.

Org.

This musical score page features four vocal staves (Soprano, Alto, Tenor, Bass) and two instrumental staves (Harpichord and Organ). The vocal parts are in G major and 4/4 time, with a tempo of 96 beats per minute. The lyrics 'bei - jou - o' are repeated in each part. The Soprano, Alto, and Tenor parts end with a final note on a whole note, while the Bass part has a final note on a half note. The Harpichord and Organ parts are mostly rests, with the Organ playing a final chord on a whole note. The score is marked with a forte (f) dynamic and a fortissimo (ff) dynamic.

26
188

Hpschd.

Org.

ff

p

f

188

194

Hpschd.

Org.

f

p

f

p

194

202 27

Hpschd.

Org.

Timp.

mf *ff*

p *f* *p* *ff*

Detailed description: The image shows a musical score for three instruments: Hpschd. (Harp), Org. (Organ), and Timp. (Timpani). The score begins at measure 202. The Hpschd. part consists of two staves. The upper staff has a tremolo on a whole note, followed by rests, and then a half note with a tremolo. The lower staff has a tremolo on a whole note, followed by a quarter rest, a quarter note, and then a half note with a tremolo. Dynamics for Hpschd. include *mf* and *ff*. The Org. part consists of two staves with sustained chords. The upper staff has a half note chord, and the lower staff has a half note chord. The dynamic is *f*. The Timp. part consists of one staff with a melodic line. It starts with a quarter rest, followed by a quarter note, a half note, and a quarter note. Dynamics for Timp. include *p*, *f*, and *ff*. The score ends at measure 27.

28

♩ = 60

208

S

p En - tão _____ em Je - sus _____ a - gar - ra - ram. _____

A

p En - tão _____ e - les _____ pu - se - ram _____ a mão _____ c o _____ Um

T

p En - tão _____ e - les _____ pu - se - ram _____ Em Je - sus _____ e o _____ Um

B

p En - tão _____ em Je - sus _____ a - gar - ra - ram. _____

Org.

ff

208

Timp.

f

212

S *pp* dos quees-ta-vam (Pe-dro), a su-aes-pa-da, o ser-vo do su-mo sa-cer-do-te

A pre-sen-tes ti - ran-do fe - rin - do

T pre-sen-tes ti - ran-do fe - rin - do

B dos quees-ta-vam *pp* (Pe-dro), a su-aes-pa-da, o ser-vo do su-mo sa-cer-do-te

Timp. *mf* *p* *mf*

215

S *rall.* *dim.* Je - sus to - man - doa pa - la - vra lhes dis - se

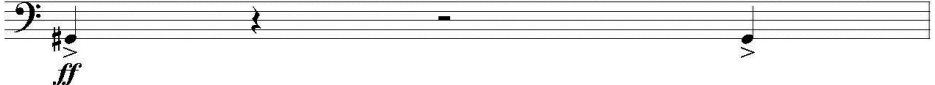
A e lhe cor - tou a o - re - lha

T e lhe cor - tou a o - re - lha


B e Je - sus to - man - doa pa - la - vra lhes dis - se

Timp.


30
217 *Subito* **Cristo:** Viestes como se fora contra um ladrão,

Timp. 

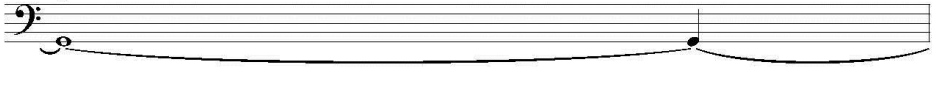
218 armados com espadas e paus para me prender?

Timp. 

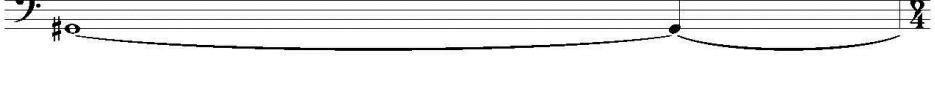
219 Todos os dias estava eu no meio de vós, ensinando

Timp. 

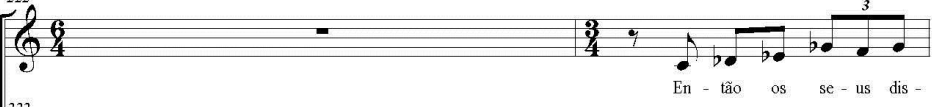
220 no templo e não me prendestes. Mas devem


Timp. 

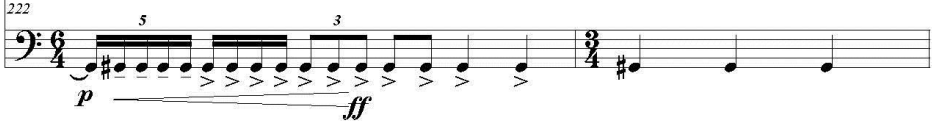
221 ser cumpridas as Escrituras.

Timp. 

♩ = 63

222 S  En - tão os se - us dis -

222 A  En - tão os se - us dis -

222 Timp. 

31

224

S

ci - pu - los o a - ban - do - na - ram, fu - gin - do to - dos. Um

A

ci - pu - los o a - ban - do - na - ram, fu - gin - do to - dos. Um -

T

8

fu - gin - do to - dos. Um

B

fu - gin - do to - dos. Um -

Timp.

224

227

S

jo - vem, que o se gui - a co - ber - to

A

jo - vem, que o se gui - a co - ber - to

T

8

jo - vem, que o se gui - a co - ber - to

B

jo - vem, que o se gui - a co - ber - to

Timp.

227

32
229

S
— com len-çol, foi por e - les a - gar - ra - do.

A
— com len-çol, foi por e - les a - gar - ra - do.

T
8 — com len-çol, foi por e - les a - gar - ra - do.

B
— com len-çol, foi por e - les a - gar - ra - do.

Org.
229

Timp.
229

231 Pouco menos

S
E-le po-rém, a-ban-do - nou o len-çol e fu-giu nu, de su-as mãos

Org.
231

Timp.
231

pp *ppp*

33

OBS: O tímpano segue mais ou menos o côro, não havendo necessidade de exatidão, somente nas pausas do côro exige-se uma exatidão maior.

247 (Côro Tacet)

Timp. *p* *mf* *p* *ff*

Hpschd. 250

Org. 250 *pp*

Timp. 250 *pp*

Org. 252

Timp. 252 *p* *pp* *ppp*

255

Hpschd.

ff *s* *s* *s* *ff* *s* *s*

Timp.

p * Porque muitos apresentavam

257

Hpschd.

Timp.

f *s* *ff*

falsos testemunhos contra Ele, mas não estavam de acordo.

258

Timp.

f *s* *s*

260

Timp.

Alguns, afinal, levantando-se, apresentaram

261

Timp.

um falso testemunho contra Ele dizendo:

Vários atores: Nós O ouvimos dizer:

262

Timp.

Eu destruírei este templo, feito pela mão do homem e em três dias eu construirei um outro, não feito por mão de homem.

263

Timp.

264

Hpschd.

264

Timp.

SATB: Seus depoimentos porém, não concordavam.

266

Hpschd.

266

Timp.

267

Hpschd.


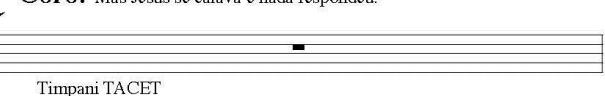
267

Timp.

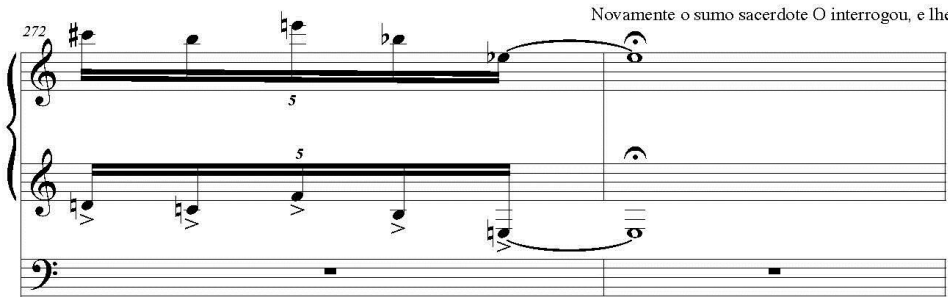
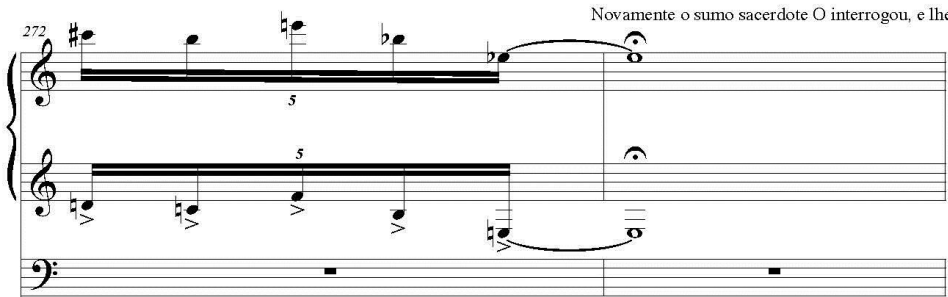
Levantou-se o sumo sacerdote no meio da assembléia

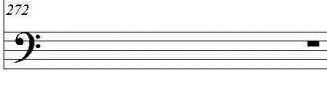
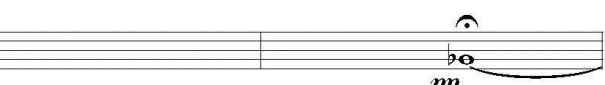
p cresc. aos poucos

e interrogou a Jesus dizendo: **Sumo sacerdote:** não respondes coisa alguma ao que estes depoem contra ti?
Côro: Mas Jesus se calava e nada respondeu.

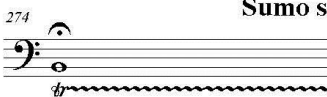
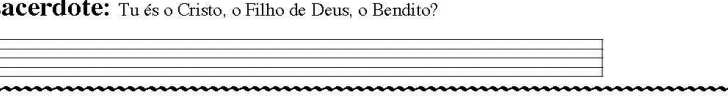
270  Timp.  Timpani TACET

Novamente o sumo sacerdote O interrogou, e lhe disse:

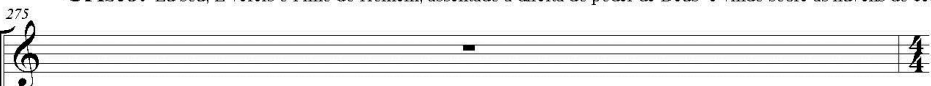
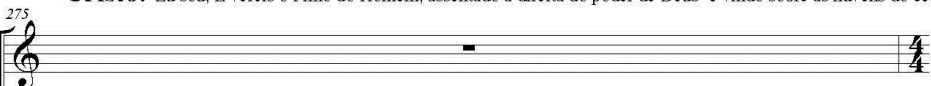
272  Org. 

272  Timp.  *pp*

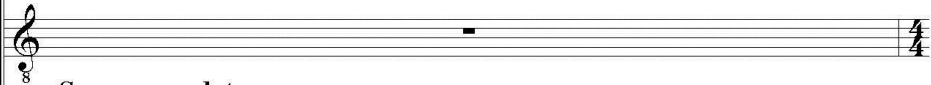
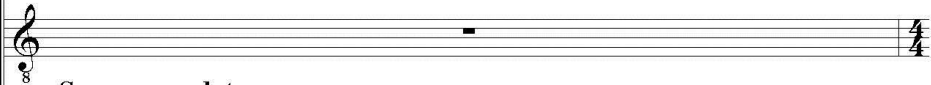
Sumo sacerdote: Tu és o Cristo, o Filho de Deus, o Bendito?

274  Timp. 



Cristo: Eu sou, E vereis o Filho do Homem, assentado à direita do poder de Deus e vindo sobre as nuvens do céu.

275  A  4/4

SATB: Então o sumo sacerdote, rasgando as suas vestes, disse:

 T  4/4

Sumo sacerdote: Que testemunhas precisaremos ainda? Ouvistes a blasfêmia, que vos parece?

 B  4/4

276

A

SATB: E to - dos con - de - na - ram a Je - sus, co - mo sen - do réu de mor - te.

276

Timp.

279

Org.

279

Choir TACET

Timp.

Parte V - Da Negação

39

282

Hpschd.

Org.

Timp.

290

Hpschd.

Org.

Timp.

The musical score is for a piece titled "Parte V - Da Negação". It is arranged for three instruments: Hpschd. (Harpichord), Org. (Organ), and Timp. (Timpani). The score is divided into two systems. The first system begins at measure 282 and the second at measure 290. The Hpschd. part features a melodic line with a crescendo, starting at *p* and reaching *ff*. The Org. part provides harmonic support with sustained chords and moving lines, with dynamics ranging from *p* to *pp*. The Timp. part includes rhythmic patterns and accents, with dynamics ranging from *p* to *f*. The score is written in a key with one sharp (F#) and a common time signature (C).

♩ = 63

Subito

S
 295 *ff* En - tão co - me - ça - ram a cus-pir so -

A
 295 En-tão co - me - ça - ram a cus - pir so - bre E - le,

T
 8 En - tão co - me - ça - ram

B
 En - tão co - me - ça - ram a cus-pir so-bre

Org.
 295

Timp.
 295 *ff*

300

S
bre E - le, — *ff* *ff* *pp* *3* ve - lan-do-lhe o

A
— *ff* *mf* *<* ve -

T
a cus-pir sobre E-le, *ff* *f* *>* ve - lan -

B
— E - le, *ff* *mf* *3* *3* ve-lan - do - lhe o ros - to

Hpschd.
p

Org.
p *p* *p*

Timp.
ff *pp* *ff* *>* *>* *>*

42

305

S
ros - to dan-do-lhe pu-nha-das e di - zen-do-lhe: *ff*

A
lan - do - lhe o ros - to dan-do-lhe pu - nha-das e di-zen-do-lhe: *ff*

T
do-lhe o ros - to dan-do-lhe pu - nha - das e di-zen-do-lhe: *ff*

B
dan - do - lhe pu-nha-das e di-zen - do - lhe: *ff*

Hpschd.
p

Org.
p

Timp.
pp *p* *pp*

♩ = 66

43

309 Qualquer homem:

B

Adivinha.

309 Furioso

Timp.

ff

313

S

E os ser-vos lhe davambo-fe-ta-das

p *ff*

313

A

E os ser-vos lhe davambo-fe-ta-das

p *ff*

313

T

E os ser-vos lhe davambo-fe-ta-das

p *ff*

313

B

E os ser-vos lhe davambo-fe-ta-das

p *ff*

Org.

1 2 3 16 ft only

313

Timp.

mf *f* *ff* *ppp*

317

Hpschd.

Org.

317

317

Timp.

4

5

320

S *mf* En - quan-to Pe-dro es - ta-va-no pá - tio em - bai - xo

A *mf* En - quan-to Pe-dro es - ta-va-no pá - tio em - bai - xo, a -

T *mf* En - quan-to Pe-dro es - ta-va-no pá - tio

B *mf* En - quan-to Pe-dro es - ta-va-no pá - tio

Hpschd.

Org.

Timp.

46
322

S
pa-re-ce-u do su-mo sacer - do - te e - ven-do Pe - dro a - que- cer-se,

A
322
pa-re-ce-u do su-mo sacer - do - te e - ven-do Pe - dro a - que- cer-se,

T
8
u - ma - da - scri - a - das

B
3
u - ma - da - scri - a - das

Hpschd.

Org.

Timp.

322

324

S O en - ca-rou e dis - se:

A O en - ca-rou e dis - se:

T O en - ca-rou e dis - se:

B O en - ca-rou e dis - se:

Hpschd.

Org.

Timp.

Criada: Também tu estavas com Jesus Nazareno.

327

S E-le porém ne-gou,di-zen-do: **Pedro:** Não sei, nem compreendo o que dizes. E in-do-pa-ra fo-ra do

A E-le porém negou,di-zen-do: E in-do-pa-ra fora do

T E-le porém negou,dizendo: E in-do-pa-ra fo-ra do

B E-le porém ne-gou,di-zen-do: E in-do-pa-ra fora do

Org.

Timp.

329

S

pá - tioo ga-lo can-tou ven-do-o no-va-men-te, a cri-a-da pos-se a di-zer aos pre-sen-tes:

A

pá - tioo ga-lo can-tou ven-do-o no-va-men-te, a cri-a-da pos-se a di-zer aos pre-sen-tes:

T

pá - tioo ga-lo can-tou ven-do-o no-va-men-te, a cri-a-da pos-se a di-zer aos pre-sen-tes:

B

pá - tioo ga-lo can-tou ven-do-o no-va-men-te, a cri-a-da pos-se a di-zer aos pre-sen-tes:

Org.

329

Criada: Este é um deles.

8 and 16ft

Timp.

329

330

S e Pe-dro de no-vo ne-gou. Pou-co de-pois al-guns dos que a-li es-ta-vam

A e Pe-dro de no-vo ne-gou. Pou-co de-pois al-guns dos que a-li es-ta-vam

T e Pe-dro de no-vo ne-gou. Pou-co de-pois al-guns dos que a-li es-ta-vam

B e Pe-dro de no-vo ne-gou. Pou-co de-pois al-guns dos que a-li es-ta-vam

Org.

Timp.

Alguns: Certamente és um deles:
porque és também galileu.

51

332

S di - zi - am a Pe - dro: E - le po - rém com - me - çou

A di - zi - am a Pe - dro: E - le po - rém com - me - çou

T di - zi - am a Pe - dro: E - le po - rém com - me - çou

B di - zi - am a Pe - dro: E - le po - rém com - me - çou

Org.

Timp.

52
335

S

a pra - gue - jar ea ju - rar

A

a pra - gue - jar ea ju - rar

T

a pra - gue - jar ea ju - rar

B

a pra - gue - jar ea ju - rar

Org.

Timp.

Pedro: Não conheço
este homem
de quem falais.

Soprano:

336

S

E neste momento o galo cantou segunda vez.

336

Timp.

337

S *ff* Lem - brou-se en-tão Pe-dro da pa - la-vra que Je sus lhe dis-se-ra:

A *ff* Lem - brou-se en-tão Pe-dro da pa - la-vra que Je - sus lhe dis-se-ra:

T *ff* Lem - brou-se en-tão Pe-dro da pa - la-vra que Je sus lhe dis-se-ra:

B Lem - brou-se en-tão Pe-dro

Timp. *f*

343

B An - tes que o ga - lo can - te se - gun - da vez, três ve - zes tu me ne - ga - rás.

343

Timp.

346

B

E co - me - çou a cho - rar.

346

Timp.

$\text{♩} = 72 \text{ ou } 76$

348

Hpschd.

348

Org.

348

Timp.

Parte VI - Do Julgamento

55

355

Hpschd.

Org.

Timp.

359

S

pp

Logo ao amanhecer, fazendo uma reunião, deliberaram

A

pp

Logo ao amanhecer, fazendo uma reunião, deliberaram

360

S

os príncipes dos sacerdotes, os anciãos, os escribas e todo

A

os príncipes dos sacerdotes, os anciãos, os escribas e todo

dim.

ppp

361

S o conselho,

A o conselho,

T

B e amarrando a Jesus, O levaram e O entregaram

e amarrando a Jesus, O levaram e O entregaram

363

S

A

T

B a Pilatos. E interrogou-O Pilatos:

Pilatos: Tu és o rei dos judeus?

365

a Pilatos. E interrogou-O Pilatos:

Cristo: Sim, tu o dizes.

S E Ele em res - pos - ta lhes disse: Os príncipes

A E Ele em res - pos - ta lhes disse: Os príncipes

T E Ele em res - pos - ta lhes disse: Os príncipes

B E Ele em res - pos - ta lhes disse: Os príncipes

367

S dos sacerdotes O a - cu - sa - vam de muitas coisas. Pilatos O interrogou

A dos sacerdotes O a - cu - sa - vam de muitas coisas. Pilatos O interrogou

T dos sacerdotes O a - cu - sa - vam Tacet

B dos sacerdotes O a - cu - sa - vam

368

S No - va - men - te dizendo: **Pilatos:** Não respondes coisa alguma?
Ouve de quanto te acusam!

A No - va - men - te dizendo:

368 Timp. *f*

369

S Jesus porém, nada mais respondeu, o que encheu de admiração

A

369 Timp. *f*

370

S Ora, no dia da fes - ta era costume soltar-lhes um

A Ora, no dia da fes - ta era costume soltar-lhes um

371

S dos presos, qualquer que fosse pedido por eles. Havia então um, chamado

A dos presos, qualquer que fosse pedido por eles. Havia então um, chamado

372

S Bar - ra - bás que fôra preso com revoltosos, por - que num motim,

A Bar - ra - bás que fôra preso com revoltosos, por - que num motim,

373

S fizera um homicídio. Ten - do subido, a multidão começou a rogar-lhe

A fizera um homicídio. Ten - do subido, a multidão começou a rogar-lhe

374

S que lhes concedesse o que era de costume. Pilatos lhes res - pon - deu e disse:

A que lhes concedesse o que era de costume. Pilatos lhes res - pon - deu e disse:

Pilatos: Quereis que vos solte o rei dos judeus? Porque ele sabia que fôra por

S 375

A 375

S 376

A 376

in-veja que os príncipes dos sacerdotes O haviam entregado. Os pontífices,

S 377

A 377

porém, aconselhavam à turba, a que, de preferência, fizesse soltar

S 378

A 378

a Barrabás. Pilatos tomando a palavra lhes disse: **Pilatos:** Que quereis que eu faça ao rei dos judeus?

379

S

Eles gritavam com mais força ainda: Pilatos, porém, lhes dizia:

A

379

T

8

fff Cru - ci - fi - ca - O

B

fff Cru - ci - fi - ca - O

Pilatos: Que mal entretanto fez Ele?

$\text{♩} = 72 \text{ ou } 76$

381

S

E a - in - da mais vo - ci - fe - ra - vam

A

381

T

8

B

f Cru - ci -

61

383

S *f* Cru - ci-fi-ca-O

A *f* Cru - ci-fi-ca-O

T *f* Cru - ci-fi-ca-O

B fi-ca-O

Timp.

385

S *f* Cru - ci-fi-ca-O Cru - ci-

A *p* Cru-ci-fi-ca-O *mf* Cru-ci-fi-ca-O

T *mf* Cru - ci - fi-ca-O

B *p* Cru < ci - fi - ca - O Cru - ci-fi-ca-O

Timp.

62
388

S
fi-ca-O _____ O _____ Cru -

A
388
Cru - ci-fi-ca-O

T
8
Cru - ci-fi-ca-O

B
Cru -

Timp.
388
p

390

S
ci-fi-ca-O _____ Cru - ci-fi-ca-O *p*

A
390
Cru - ci-fi-ca-O _____ Cru - ci-fi-ca-O *f* *ff*

T
8
Cru - ci-fi-ca-O _____ Cru - ci-fi-ca-O *f* *ff*

B
ci-fi-ca-O _____ Cru - ci-fi-ca-O *p*

Timp.
390

392

S *f* Cru - ci - fi - ca - 0 _____ Cru - ci - fi - ca - 0 *ff*

A *f* Cru - ci - fi - ca - 0 _____ Cru - ci - fi - ca - 0 *ff*

T *f* Cru - ci - fi - ca - 0 _____ Cru - ci - fi - ca - 0 *ff*

B *f* Cru - ci - fi - ca - 0 _____ Cru - ci - fi - ca - 0 *ff*

Timp. 392

Timp. 394 *fff*

Part VII - Da Crucificação

395 *cresc. pouco a pouco*

S Pilatos, querendo satisfazer ao povo, entregou-lhes Bar - ra - bás e após

A Pilatos, querendo satisfazer ao povo, entregou-lhes Bar - ra - bás e após

T Pilatos, querendo satisfazer ao povo, entregou-lhes Bar - ra - bás e após

B Pilatos, querendo satisfazer ao povo, entregou-lhes Bar - ra - bás e após

Timp. 395 *pp*

64
396

S
A

ter feito flagelar a Jesus, O entregou para ser crucificado. Então

T
B

396

Timp.

397

S

Os soldados O conduzi-ram ao pátio do pretório, e reunindo toda

B

397

Org.

cresc. aos poucos

397

Timp.

398

S

a coorte, O revestiram com a púrpura, pondo em sua cabeça

B

Org.

398

Timp.

399

S

uma coroa que haviam tecido com espinhos. E em seguida O saudavam

B

Org.

16 ft only

Timp.

399

Detailed description: The image shows a musical score for measures 398 and 399. The score is arranged in two systems. The first system (measures 398-399) includes vocal parts for Soprano (S) and Bass (B), an Organ (Org.) part, and a Timpani (Timp.) part. The vocal parts have lyrics in Portuguese. The Organ part features sustained chords with melodic movement in the right hand. The Timpani part has a single note in measure 398 and a sustained note in measure 399. The second system (measures 399-400) continues the vocal parts and the Organ part. The Timpani part has a single note in measure 399 and a sustained note in measure 400. The lyrics for measure 399 are 'uma coroa que haviam tecido com espinhos. E em seguida O saudavam'. The lyrics for measure 400 are '16 ft only'. The score is written in G major (one sharp) and 4/4 time.

66 **Coorte:** Salve, Rei dos Judeus.

400

S

B

Batiam-lhe entao na cabeça com uma cana

Org.

400

Timp.

400

401

S

B

e cuspiam sobre Ele, e do - brando os joelhos, eles o adoravam.

Org.

401

Timp.

401

402

S

B

Org.

Timp.

Após terem assim zombado dEle
O despojaram da púrpura e lhe puseram as su - as ves - tes. E depois O levaram para

404

S

B

Org.

Timp.

O erucificar.

68
411

S

B

Arranjaram então um certo homem

Hpschd.

Org.

Timp.

414

S

que passava, vin - do do campo Simão, de Cirene, pai de Alexandre e de Rufo,

B

414

Hpschd.

Org.

414

Timp.

The musical score for measures 414 and 415 is presented for five instruments. The Soprano (S) and Bass (B) parts are vocal lines with lyrics. The Harpsichord (Hpschd.) part consists of rests in both staves. The Organ (Org.) part features sustained chords in both staves, with the right staff having a treble clef and the left staff having a bass clef. The Timpani (Timp.) part is shown in a single bass clef staff, featuring a wavy line indicating a roll starting at measure 414.

416

S

para levar a cruz de Jesus e o conduziram ao lugar chamado Golgota.

B

Hpschd.

Org.

Timp.

416

417

418

418

S

que significa lugar do Calvário. e deram-lhe a beber

B

Hpschd.

Org.

Timp.

418

418

418

72

419

S

vinho com mirra. Ele porém, não o tomou. Após O terem

B

Org.

419

Timp.

ff

422

S

crucificado, eles partilharam as suas vestes fazendo sortes

B

Org.

422

Timp.

422

The musical score is for measures 72 and 73. It features four staves: Soprano (S), Bass (B), Organ (Org.), and Timpani (Timp.). The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be common time (C). The lyrics are in Portuguese. The organ part consists of long, sustained chords. The timpani part has a rhythmic pattern of eighth notes followed by a long sustain.

Parte VIII - Da Agonia e Morte

427

S

B

Org.

ppp

M.E.

M.D.

431

A

Org.

Sempre pp

pp

E a ins-cri-ção so-brea cau-sa de su-a mor-te e-ra: Rei dos Ju-deus.

434

S
A

Com E-le fo-ram cru-ci-fi-ca-dos dois la-drões: Um a su-a di-rei-ta e ou-tro a su-a es-quer-da.

Org.

436

S
A

As-sim foi cum-pri-da a Es - cri - tu - ra que diz: Ele foi enumerado

Org.

76 entre os criminosos.
Os que passavam, blasfemavam contra Ele
meneando a cabeça e dizendo:

S

438

Org.

438

Povo: Tu que quiseste destruir o templo
de Deus e reedificá-lo em três dias,
salva-te a ti mesmo, e desce da cruz.

439

S

Do mesmo modo, os príncipes dos sacerdotes zombavam dEle, diziam entre si, como os escribas:

439

Org.

P.S. = A outros Ele salvou, e não pode salvar a si mesmo.
O Cristo, Rei de Israel, desça agora da cruz
para que vejamos e acreditemos.

441

B.

Org.

Tendo chegado a hora sexta, as trevas estenderam-se sobre toda a Terra até a hora nona.

78

442

B

E a nona hora, Jesus exclamou em voz alta: **Cristo:** Eloí, Eloí, lamma sabacthani?

Org.

442

443

B

Isto é traduzido: Meu Deus, Meu Deus, por que me a - ban - do - nas - tes? _____

Org.

443

444

B

Alguns dos presentes, ouvindo-O, diziam: **Povo:** Eis que chama por Elias

Org.

444

445

B

E um deles correu e ensopou uma esponja em vinagre e pondo-a em uma cana, dava-lhe a beber dizendo:

1 homem: Deixai, vejamos se Elias vem para o libertar.

445

Org.

446

B

cresc.

Jesus, porém, lançando um grande grito, expirou.

446

Org.

cresc.

cresc.

446

Timp.

cresc.

cresc.

Org.

447 *fff*

$\text{♩} = 116$

Timp.

447 *fff*

fff

Hpschd.

449

1x = f < ff
2x = p > pp
3x = ff

3

3

3

Repetir 3 vezes

Org.

449

3

Timp.

449

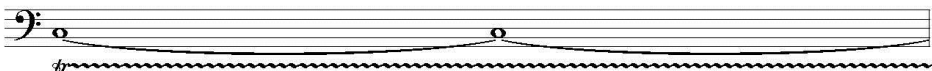
ff

3

3

Coral Falado: E o véu do Templo rasgou-se em duas partes, de alto a baixo.

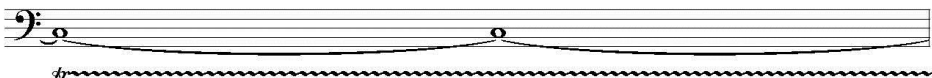
450

Timp. 

Vendo porém, o centurião que estava diante dEle, que Jesus expirara, dando esse grito disse:

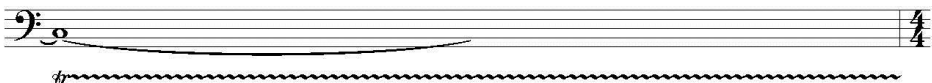
Centurião: Verdadeiramente este homem era o Filho de Deus.

451

Timp. 

Estavam também ali Maria Madalena, Maria, mãe de Tiago menor e José, e Salomé, que O haviam acompanhado e O serviam desde que Ele estivera na Galiléia. E havia muitas outras ainda que tinham subido com Ele a Jerusalém. Tendo caído a tarde (era dia de Parasceve, que é o dia da preparação para o sábado) veio José de Arimatéia, nobre conselheiro, que esperava também o Reino de Deus. Ele foi corajosamente a Pilatos, pedindo-lhe o corpo de Jesus. Pilatos admirou-se de que já estivesse morrido. E chamando o centurião, perguntou-lhe se Jesus já estava morto. E quando disto foi certificado pelo centurião, deu o corpo a José.

452

Timp. 

Parte IX - Do Sepultamento

♩ = 72 ou 76

453 *p*

S Ten - do Jo - sé ad - qui - ri - do um len - çol, —

453 *p*

A Ten - do Jo - sé ad - qui - ri - do um len - çol, —

453 *p*

T Ten - do Jo - sé ad - qui - ri - do um len - çol, —

453 *p*

B Ten - do Jo - sé ad - qui - ri - do um len - çol, —

453

Timp. *mf*

457

S — des - ceu o cor - po da cruz, en - vol - veu - O no len -

457

A — des - ceu o cor - po da cruz, en - vol - veu - O no len -

457

T — des - ceu o cor - po da cruz,

457

B — des - ceu o cor - po da cruz,

457

Timp. *mf*

461

S

col e de po - si - tou - o no se - pul - cro que ha - vi - a ca - va - do na ro - cha

461

A

col e de po - si - tou - o no se - pul - cro que ha - vi - a ca - va - do na ro - cha

T

B

461

Timp.

465

S

465

A

T

8

ppp de - pois ro - lou u - ma pe - dra a - té a en - tra da da se - pul - tu - ra.

B

ppp de - pois ro - lou u - ma pe - dra a - té a en - tra da da se - pul - tu - ra.

465

Timp.

84

469

S

469

A

Coro tacet

T

8

B

469

Timp.

dim. pouco a pouco até sumir

472

S

472

A

T

8

B

472

Timp.

ppp

FIM

Obs.: A linha teatral desta paixão deverá ser realista, sóbria e com espírito religioso.

Santos, 15/02/67
(Dedicada a meus pais)

Antonio Almeida Prado

VITA

Cléusia Gonçalves was born in Jundiaí, São Paulo, Brazil, where she began her piano studies at the age of ten. Born in a Christian family, she started early performing in church services and special events. At age thirteen, she entered the Modelo Music Conservatoire and at age fifteen, she became the assistant director of her church's choir. Her passion for conducting led her to pursue a bachelor's degree in choral and orchestral conducting from State University of Campinas (Unicamp), Brazil where she studied under the tutelage of Maestro Henrique Gregory. Additional conducting studies were made with Benito Juarez, Ernani Aguiar, and Helena Starzinky. In 1999, she began a master's degree in conducting with the guidance of Dr. Eduardo Ostergren, but interrupted her studies in Brazil to move to USA with her husband. In the USA, she continued her studies in orchestral conducting with Dr. Peter Rubardt – director of Pensacola Symphony Orchestra, and in clinics with Dr. David Wilson of Southern California University. In 2001, she earned a Master's degree in Music with proficiency in vocal performance at Pensacola Christian College, Pensacola, FL. Since her graduation, Cléusia has served on the music faculty of PCC directing choirs and orchestra, and teaching classes and private lessons on choral and instrumental conducting in undergraduate and graduate levels. In 2004 she was accepted in the doctoral program at Florida State University, but her professional duties, along with a change in visa status postponed her further graduate studies until 2013, when she began her doctoral studies at LSU under the guidance of Dr. John Dickson and Maestro Carlos Riazuelo.

Cléusia has been frequently invited to conduct choirs and teach clinics on choral singing in winter music festivals in Brazil. She has been the director of PCC Symphony Orchestra and PCC Opera from 2006 to 2013, when she took a sabbatical to work on her doctoral degree.